the award-winning

DOCTOR WHO MONTHLY

MARCH №62 45p

PREVIEW OF THE NEW ADVENTURES
THE VISITATION AND KINDA

PLUS ALL YOUR FAVOURITE
REGULAR FEATURES

March 1982 issue
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Top: *A scene from the* **Doctor Who** *picture strip, The Tides of Time.* Centre: *A portrait of Peter Davison as The Doctor.* Below: *Elisabeth Sladen as she appeared in the BBC one-shot tv show,* **K-9 and Company.**

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DOCTOR WHO

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the GALLIFREY GUARDIAN

LOST EPISODE FOUND!

Yeti Episode Returned to BBC.

The list of *Doctor Who* episodes missing from the film archives of the BBC is no longer 136! As of now the total is 135, reduced by one thanks to the dramatic discovery of an episode in the hands of a private collector.

The episode in question is the second part of the 1967 classic serial *The Abominable Snowman* and its existence was revealed early last month in response to the plea for information on missing episodes put out by BBC Archive Selector, Sue Malden in the **Doctor Who Winter Special.**

The interview with Sue Malden in the **Winter Special** was supplemented by the full listing of the episodes which exist at the BBC and (by implication) those that do not. It was after reading this article that the donator of the episode, who wishes to remain anonymous, made arrangements to contact the Film Library with a view to having the print—on 16mm film—returned to its vaults.

Sue Malden herself is reportedly delighted with the find and readers of **Doctor Who Monthly** may be assured that the print will be safe in the Library and, provided it is in good condition, will be available to researchers and programme planners for possible future use in programmes.

So far the only part of *The Abominable Snowman* to have turned up, the episode begins with Jamie and Victoria being chased through the mountain cave by one of the Yeti. Later on the voice of Padmasambhva is heard for the first time and the episode climaxes with Jamie and the warrior, Monk Khrisong, spearheading a valiant battle to capture one of the mammoth robots.

All in all, a very spectacular find and it is certainly feasible that clips from this episode could be used either in television reviews of **Doctor Who** or in ventures such as the 1977 documentary or the *Logopolis* flashbacks sequence.

The donator of the episode, who has been allowed to retain a copy of the episode, was unaware of the value of the item he held until he read the list in the **Winter Special.** Describing himself as an earnest fan of the **Doctor Who** series he agreed to return the episode in the hope it would benefit other keen followers of the series. Let us all hope this is just the beginning of a long trail to complete the glorious past of the world's longest running science-fiction series. As ever, readers of **Doctor Who Monthly** are urged to get in touch with Marvel Comics, or with the BBC themselves, if they think they can help in this all-important quest.

DOOMSDAY DAWNS ANEW

The Daleks came alive once more during the first week in December, or at least as far as the members of the Buxton Drama League were concerned. In their most ambitious production yet undertaken, the members of this repertory company decided, as their contribution towards the festive season run of family entertainments, to put on a production of Terrance Dicks' 1974 play, **Doctor Who and the Seven Keys to Doomsday.**

This was the first production of *Seven Keys* since its run at the *Adelphi Theatre, London* in 1974/5 and both Terry Nation and Terrance Dicks were contacted for their consent. Unwilling to trust his original copy of the script to the post, Terrance Dicks arranged for one of the Company members to travel down and pick up the master copy by hand.

The plot of the play requires several Daleks, the TARDIS interior and exterior plus a whole host of exotic aliens and according to reader Stephen McKay, who sent us a report on the production, the Company handled the challenges presented by the script admirably. The five Daleks were constructed from the plans printed in the 1973 *Radio Times Doctor Who 10th Anniversary Special* but the most impressive prop was clearly the TARDIS console which was built from parts cannibalised from other pieces of complex machinery. On stage the finished prop captivated its audience with its array of flashing lights and the Time Rotor which rose and fell thanks to the presence (inside) of a very hard working actor.

Actor Colin Jones took the part of the Doctor for this show and, according to Stephen McKay's letter, he looked like Hartnell, dressed like Pertwee and acted like Troughton.

Despite the limitations imposed on a provincial theatre group the production of *Seven Keys* was very capably executed with the final battle at the end being accompanied by an extensive pyrotechnic display of flashes and explosions.

K9 SINGLE RELEASED

With the current season already making a name for itself news of a new **Doctor Who** single has recently been released.

Called *K9 and Company*, the single is the exact rendition of the theme which opened the special fifty minute Christmas production of the same name, and starred Elisabeth Sladen and John Leeson.

Arranged by Peter Howell, the theme is a BBC Radiophonic Workshop Production from the composition done by Fiachra Trench and Ian Levine. Also featured on the track is the voice of John Leeson playing, who else, K9.

BBC Records, who normally handle **Doctor Who** record merchandising, were unable to assist in this instant due to their policy of only handling recordings from series, not one-offs. Hence, the theme's appearance on the *Solid Gold* record label, which is part of the *Precision Records and Tapes* (PRT) company.

The record number is SGR 117 and can be obtained through most record shops.

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DOCTOR WHO
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DOCTOR WHO LETTERS

THE NEW DOCTOR

I must admit, at first I wasn't looking forward to the new season of Doctor Who, mainly due to Peter Davison, who I thought was much too young to play the part of the Doctor, but after seeing the first episode of *Castrovalva* all misapprehensions have been taken away.

I have fallen in love with Tegan (Janet Fielding), who I think has great potential and could turn out to be an Australian Sarah-Jane Smith, and is, in my opinion, the best partner since the afformentioned partner. The Doctor was extremely well acted by Peter Davison who even surprised me in his portrayal of the Doctor, even though it could be a couple of stories yet before his true characteristics come to the surface.

All in all, it was a truly great episode, and I don't even have to wait a full week to see the second episode, although I do have to wait longer than most other readers. You see, in Wales, Doctor Who is on at 7.45 on Monday and Wednesday, but I'm not really too bothered about that.

One point that is bothering me slightly though, is that, now that the Master is back, I hope you don't overuse him, because he has now been the enemy in the last three adventures (*Keeper of Traken, Logopolis* and *Castrovalva*). I hope you limit him to say two or three stories per season.

But, all in all, a great start to the 19th season, keep it up.

Neil Roberts,
Caerphilly,
S. Wales.

I have just watched Peter Davison's first performance as the Doctor and I can find only one word to describe it: brilliant. For eighteen years now I have been a fan of the show and have always found myself hating each new Doctor in turn for at least one adventure, but this time it was different. Peter Davison has brought all he said he would to the part by making the Doctor seem very vulnerable for a change, in fact it looked as though he might not even make it through his first episode. For once it looks as though the Doctor will really need the help of his companions.

I think the last season has seen some great improvements to the programme. The previous season to that had me seriously wondering whether I had finally outgrown the programme, but John Nathan-Turner has restored my faith no end.

As for the future, although I would like to see the Master appear occasionally I hope that he is not over used as he was in the second Jon Pertwee series. When reverring to the Master I imagine that most people think of Roger Delgado and then to Anthony Ainley, but I think Peter Pratt is well worth a mention for his chilling portrayal of the part in what I consider to be the best story of all time, *The Deadly Assassin.*

Stephen Smith,
Orpington,
Kent.

I have just revised January's issue of your mag and I am very impressed with the whole presentation. It seems *Doctor Who* mag gets better each month.

Firstly, though, I think the comic strip *The Neutron Knights* was most interesting, although I am not sure whether this kind of thing would happen to our good friend, the Doctor, it was still very enjoyable and I would be grateful for more of the same.

I also enjoyed the feature on the *Planet of the Spiders* (If you could, please do features on *Robots of Death* and on *The Android Invasion*).

I thought the *Fives Faces of Doctor Who Revisited* was OK but more could have been written towards it. On a point stated I hope more adventures of the past Doctors can be shown. (I have found it impossible in locating the **Doctor Who Winter Special** but will hunt on) the article on *K-9 and Company* was as good as the show itself. The show should have consisted of adventures of K-9 and Romana than K-9 and Sarah, the former being lost in E-Space.

Future Times Past was well written and infact it almost brought tears to my eyes to read of my favourite, Tom Baker, finish in **Doctor Who.**

Away from the magazine, I recently saw Tom Baker in *Treasure Island* at London's Mermaid Theatre and from his live acting I thought he was excellent.

You may have guessed that I am a Tom Baker fan, so please, Marvel, keep with him and his work.

Edward Croft,
London E.12.

Alan McKenzie replies: "I entirely agree with your comments about Tom Baker in Treasure Island. *I was fortunate enough to have been sent a ticket for one of the early performances of the play, and the production was certainly very slick and innovative. Baker was, of course, excellent. Unfortunately, according to one member of the production team I spoke to, there are no plans to take the play on tour. So if you missed the short run at the Mermaid Theatre, it looks like you might have missed your chance."*

I'm writing to you from Mexico. I wanted to write because I think that your magazine is marvellous, and I have been a fan of the Doctor since the early 70s, when the William Hartnell series' were shown here. But I could see only a few episodes, because the series wasn't very successful and was taken off the air. After about 8 years, the state tv station showed the early Tom Baker episodes, from *Robot* to *Invasion of Time*. Since then they have been periodically re-showing those episodes.

In the mean time, I obtained an issue of **Starburst** featuring an article about Doctor Who, and an advertisement for a new magazine called **Doctor Who Weekly.** Since that day, I have been trying to get an issue of the magazine, and finally I obtained issues 54 and 55, and I subscribed to it (I think that there are very few Mexican subscribers to your magazine).

I'm very interested in obtaining all the issues, from 1 to 53, and I have a question to ask you: Are the special issues (like the Summer Special) included in the subscription? If not, I would be pleased if you could tell me how I can get those special issues.

I'm writing this letter, finally, to propose to all the people who want to get a pen friend, to write to me. I do not speak English very well, but I will try to answer every letter as soon as possible, because I'm very interested in England, its people and its customs.

I'm a 16 year old boy. If anybody wants to write to me, he/she can send a letter to:

Martin Bonfil Olivera,
Gerrada Monserrat No. 9,
La Candelaria, Coyoaca'n,
04380, Mexico, D.F., Mexico.

I'm just writing to congratulate you on your superb magazine.

I think *The Neutron Knights* was a great story. I think Dave Gibbons is a superb artist, but also the actual stories are excellent too.

Your regular features are very good too. *Gallifrey Guardian, Matrix Data Bank, Doctor Who Letters, Photofile* and the *Episode Guide* are all excellent.

The interviews are always very interesting and entertaining. The interview with **Doctor Who's** Special Effect Designer, Mat Irvine was especially good.

I thought the preview of K.9 and Company was extremely well put together and was super to read. The photographs in the feature were excellent.

I do think you should cut out all the advertising pages to make way for other features, like posters or more interviews.

All in all I think the magazine is marvellous and I look forward to watching the new series of **Doctor Who.**

Andrew Speight,
Bristol.

THE DEMON, **MELANICUS**, HAS TAKEN OVER THE **EVENT SYNTHESISER** ... A VAST ORGANIC MACHINE THAT CONTROLS THE FLOW OF EVENTS IN TIME. ON EARTH, THE EFFECTS ARE FELT AS THE ENTIRE PLANET IS HIT BY **TIME-WARPS!**

THE **PAST** IS COINCIDING WITH THE **PRESENT!**

IT'S HAPPENING ALL OVER AGAIN! THE BARRIERS THAT SEPARATE TIME ARE **BREAKING DOWN!**

THE DOCTOR FLUNG HIMSELF ASIDE AS THE GREAT MASS OF IRON AND STEAMING HORSE-FLESH **THUNDERED** PAST!

OOF!

CRACK!

KRANG!

HE'S NOT MOVING... HE MUST BE OUT **COLD**... HMMM ...WHAT DO I DO NOW?

I CAN'T JUST **LEAVE** HIM HERE, HE'D BE HELPLESS IN ALL THAT **CHAIN-MAIL!**

NGGG! GASP! THIS IS **IMPOSSIBLE!**

I DAREN'T TUG HIM BY A LIMB, IN CASE SOMETHING'S **BROKEN!**

THERE'S ONLY **ONE WAY** TO GET HIM INSIDE THE TARDIS WITHOUT ANY GREAT EFFORT...

KLIK

I SHOULD'VE THOUGHT OF IT BEFORE!

THE TIDES OF TIME

PART TWO

SCRIPT – STEVE PARKHOUSE ART – DAVE GIBBONS EDITOR – ALAN McKENZIE

HMMMMMMMMMMMMMM

THE ELECTRO-MAGNET! IT'S WORKING A TREAT!

NOW IF THERE WAS SOME WAY I COULD GET HIS ARMOUR OFF... AND GET HIM UP OFF THE FLOOR...

SUDDENLY...

WHERE AM I? WHAT PLACE IS THIS?

THAT MIGHT BE...ER... A LITTLE DIFFICULT TO EXPLAIN! BUT YOU'RE QUITE SAFE, I ASSURE YOU!

SAFE? YES, I KNOW I AM SAFE...AM I NOT IN GOD'S HANDS? BESIDES, I PERCEIVE NO EVIL IN YOUR FACE...

...AND A MIRACLE HAS HAPPENED, MY FRIEND! I WAS ABOUT TO CROSS LANCES WITH SIR HECTOR OF RICHMOND ...WHEN OF A SUDDEN I FOUND MYSELF IN ANOTHER TIME ... ANOTHER WORLD!

IS THAT NOT MIRACULOUS?

ACCUSTOMED TO MIRACLES? BUT MIRACLES ARE THE WORK OF GOD ...THEN YOU MUST BE AN ANGEL OF GOD!

NO, NO! I ONLY DO WHAT I THINK IS RIGHT!

YES... IT IS! I NEVER LOOKED AT IT THAT WAY BEFORE...

IT'S THE FAMILIARITY, YOU SEE... ONE BECOMES ACCUSTOMED TO IT.

THERE'S NO **TIME** TO EXPLAIN... ANYWAY, YOU SEEM TO HAVE **GRASPED** THE SITUATION **WITHOUT** MY HELP!

TELL ME... ...WHO **ARE** YOU? AND WHERE ARE YOU FROM?

MY NAME IS **SIR JUSTIN** ...AND I HAVE NO FIEF...

THE WORLD OF MEN IS **MY** DOMAIN, WHERE I WANDER FREELY DOING THAT WHICH I PERCEIVE AS OUR LORD'S WILL...

WELL, LOOK... BEFORE I CAN RETURN YOU TO YOUR OWN TIME, I HAVE ANOTHER JOURNEY TO MAKE ... ARE YOU PREPARED TO FACE DANGER AND HARD-SHIP?

THEY ARE MY **LIFE'S BLOOD!** IF WE ARE TO PERFORM DEEDS OF GREAT **PURPOSE**, MY FRIEND... THEN **SO BE IT!**

LET THE ADVENTURE COMMENCE!

MEANWHILE, AT THE KEYBOARD OF THE EVENT SYNTHESISER, **MELANICUS** CONSIDERED HIS NEXT MOVE... WITH AN ENTIRE **DIMENSION** UNDER HIS CONTROL, THE CHOICE WAS **ENORMOUS!**

IT WOULD BE **INTERESTING**, WOULD IT NOT... TO GIVE MYSELF **POWER** ABOVE AND BEYOND THE DREAMS OF MORTAL BEINGS..?

TO BE **OMNIPRESENT!** TO BE IN **ALL** PLACES AT ONCE... TO BE ALL-KNOWING... **ALL POWERFUL! THE RULER OF ALL TIME!**

THE SYNTHESISER'S GUARDIAN, THE **PRIME MOVER**, STRUGGLED TO INTERVENE...

NO! YOU **CANNOT!** THERE ARE THOSE WHO WOULD **STOP** YOU! ON EVERY WORLD THEY WOULD **FIGHT** YOU... AND **WIN!**

THAT'S **IT**, OLD ONE! YOU HAVE **HELPED** ME IN MY DECISION!

I MUST **HIDE!** THERE... IN THE ABYSS OF TIME... I WILL DWELL FOR EVER... BEYOND THE REACH OF ALL...

AND YET **CONTROLLING** THEM... LEADING THEM ALL IN THE **DANCE OF DEATH!** INTO THE DOORS OF THE **DARK KINGDOM!**

THEN ALL BEGAN TO **BLUR** BEFORE THE PRIME MOVER'S EYES... AND HE NOT KNOWING IF THE SYNTHESISER ITSELF HAD MOVED...

...OR THE **UNIVERSE** AROUND IT!

WHATEVER THE CASE... AS THE GREAT DEVICE PHASED **OUT** OF TIME, IT LEFT ONLY A **WHORLING VORTEX** BEHIND...

NO... I CAN'T ...HOLD ON...

A MAELSTROM... A **WHIRLPOOL** IN TIME... THAT NOW THREATENED TO ENGULF ANYTHING AT HAND...

HE

AAAAAG

INTO THE MAELSTROM PLUNGED THE PRIME MOVER... INTO THE **SEETHING DEPTHS** OF EVERYWHERE AND NOWHERE...

LOST IN THE ABYSS... LIKE A **TINY GRAIN** IN THE **SANDS OF TIME**...

AND AMIDST THE MENTAL LANDSCAPE OF THE GREAT **MATRIX DATA BANK** ON THE PLANET **GALLIFREY**...

ANOTHER MIND CONTEMPLATED THE ANOMALIES OF TIME...

A MIND WELL ACQUAINTED WITH THE PARADOXES OF PAST, PRESENT AND FUTURE... THE **COSMIC ENGINEER** HIMSELF... **RASSILON!**

SO! IT HAS COME TO PASS... ANOTHER HAS SEIZED THE REINS OF TIME...
AND WOULD SEEK TO CONTROL THE FLOW OF EVENTS, ACCORDING TO HIS OWN WHIM...

THIS CANNOT BE ALLOWED!

WE HAVE PONDERED ENOUGH ... NOW WE MUST ACT!

SURELY WE MUST BE PATIENT, RASSILON? THE DECISION IS NOT OURS ALONE TO MAKE ...WE HAVE OTHERS TO CONSIDER...

WE MUST BE CAUTIOUS!

I AGREE WITH MORVANE! REPRESENTATIVES ARE GATHERING FROM THE FURTHEST REACHES OF THE COSMOS, RASSILON...

IT'S TIME WE RECOGNISED THE HIGHER EVOLUTIONARIES OF OTHER WORLDS AND ENDED OUR ISOLATION!

BUT WE ARE UNIQUELY QUALIFIED TO DEAL WITH THIS PROBLEM ...WE HAVE AN AGENT WHO IS WILLING TO GO BEYOND THE BOUNDARIES OF TIME AND SPACE...AS LONG AS HIS FREE WILL IS MAINTAINED...

BUT HE IS A ROVER...A WANDERER! WHO CAN TELL WHERE HE WILL GO NEXT? OR WHERE HE IS NOW?

I THINK HE MAY ALREADY BE HERE...ON GALLIFREY!

AT THAT MOMENT, IN A NEARBY MATERIALISATION ZONE...

WHORP!

WHORP!

WELCOME TO GALLIFREY, SIR KNIGHT! THIS IS MY NATIVE PLANET... SOME DAY, WHEN MY WANDERINGS ARE OVER... I WILL MAKE MY HOME HERE!

WHAT DO YOU THINK?

IT'S **MAJESTIC**, DOCTOR... LIKE A CASTLE OF THE MIND!

THE CASTLES OF **MY** HOME LAND ARE BEAUTIFUL... BUT NONE AS FINE AS THIS!

THE DOCTOR'S ARRIVAL HAD NOT GONE UN-NOTICED... FOR IN THE SECURITY WING OF THE PANOPTICON COMPLEX...

THE PRESIDENT'S TARDIS HAS MATERIAL-ISED, CAPTAIN! HIS **PERSONAL CODE** HAS BEEN VERIFIED BY MATRIX CENTRAL!

OPEN THE MAIN DOORS... CLEAR THE MATRIX ROOM... ALL INLETS ARE TO BE MADE ACCESSIBLE TO THE PRESIDENT AT ONCE!

ARE YOU A **KING** IN THIS LAND?

I HAVE AN HONOURARY TITLE... NOTHING MORE... THE PEOPLE ARE MERELY SHOWING A RITUAL DEFERENCE TO THE TITLE...

BUT I'M HOPING TO EXTRACT A LITTLE **MORE**!

THE MATRIX ROOM ITSELF HELD MORE WONDERS FOR THE KNIGHT...

I ALWAYS KNEW THAT SUCH PLACES EXISTED... FOR I HAVE OFTEN SEEN THEM IN MY **THOUGHTS** AND **DREAMS**!

JUSTIN... YOU'RE AN **AMAZING MAN**! THERE ARE MEN FROM HIGHLY ADVANCED CIVILISATIONS, MEN FROM YOUR **OWN FUTURE** WHO WOULD BE PHASED BY THE MATRIX ROOM...

BUT YOU JUST TAKE IT IN YOUR **STRIDE**!

WELL, WHAT IS THE PASSAGE OF TIME? IT IS ALL **ONE GREAT MOMENT**, IS IT NOT?

ONLY THE NARROW PATH OF MEN'S MINDS CREATES CONFUSION...

WHAT A MARVELLOUS TIME-LORD YOU'D MAKE!

BUT FOR NOW, I ASK YOU TO EXCUSE ME... I MUST COMMUNICATE WITH MY MASTERS...

AH... IT IS AN ACT OF COMMUNION? I UNDERSTAND ...I WILL WAIT **ELSEWHERE**!

WITH ALL SECURITY FOCUSSED ON THE DOCTOR ... NOBODY NOTICED THE ARRIVAL OF A **SINGLE FIGURE** BY THE TARDIS ...

NOR COULD ANYBODY HAVE NOTICED ... BECAUSE, IN ESSENCE, THE FIGURE **DID NOT EXIST** ... AT LEAST NOT TO THE SECURITY WING'S OPTICAL SYSTEMS ... NOR TO THE MECHANISMS BY WHICH THE MANY FUNCTIONAL TARDISES ANNOUNCED THEIR ARRIVALS AND DEPARTURES ...

... FOR THIS MAN, VERY FEW BARRIERS EXISTED ... HE HAD BOOKED A **PERSONAL PASSAGE** IN TIME...

THIS MAN, THIS **SHADOW** ... THIS **MENTAL CONSTRUCT**...

...WAS NOT ONLY **IMMORTAL, TIMELESS** ... AND **VERY, VERY DANGEROUS**...

...HE WAS ALSO **WAITING FOR THE DOCTOR!**

WHO, AT THAT MOMENT, WAS BUSILY ENGAGED ELSEWHERE... HOOKED UP TO THE GREAT DATA BANK KNOWN AS THE **MATRIX**, WHICH CONTAINED ALL THE INFORMATION GATHERED BY TIME-LORDS THROUGHOUT GALLIFREYAN HISTORY...

AND MORE! FOR THE DOCTOR KNEW THAT THOSE TIME-LORDS STILL EXISTED IN DIS-EMBODIED FORM...

AND HAD MADE THEIR HOME WITHIN THE SYNTHETIC SYNAPSES OF THE GREAT COMPUTER...

RASSILON...

WELCOME ONCE AGAIN, DOCTOR... TO THE HOME OF THE **CELESTIAL INTERVENTION AGENCY**...

YOU ARE FAMILIAR WITH TIME-LORDS **MORYANE** AND **BEDEVERE**...

MAY I INTRODUCE **DAKON THEKA** ...AND THE **THANE OF KORDAR**... BOTH HIGHER EVOLUTIONARIES FROM THE ALTHRACE SYSTEM...

...AND FROM PLANET EARTH... **MERLIN THE WISE!**

GREETINGS, TIME LORD... WE MEET AGAIN, PERHAPS SOONER THAN YOU THOUGHT...

...AND UNDOUBTEDLY SOONER THAN YOU'D **HOPED!**

NEXT **JOURNEY TO THE EDGE OF FOREVER!**

DOCTOR WHO COMICS

The first part of a major investigation into the history of the Doctor Who comic strip which began in TV Comic some seventeen years ago, by Jeremy Bentham with assistance from Richard Walter.

In November last year, **Doctor Who** celebrated its eighteenth year on the air. During that same month, another anniversary could have been celebrated - the seventeenth consecurive year in which a **Doctor Who** comic strip has appeared the seventeenth consecutive year in which

The history of **Doctor Who** in the comics is almost as lengthy and as complicated as that of its television counterpart. Not counting various summer specials, annuals and special one-off productions like Steve Parkhouse's celebrated *Doctor Who* cartoon in *Mad Magazine* the continuing adventures of the Doctor have appeared in no less than four separate publications.

With only the odd break while a comic has changed Doctors, or the strip has transferred from one company or publication to another, it has run seventeen years non-stop, mostly on a weekly basis, a feat which even knocks out the track record set by the programme.

The **Doctor Who** comic strip began almost exactly a year after the tv series commenced, the first installment appearing in the edition of *TV Comic* dated the week ending November 14th, 1964.

TV Comic had grown up in the wake of commercial television. Just as publications like *Radio Fun* had blossomed during the golden years of the wireless so *TV Comic* began catering for young readerships who watched and liked childrens' programmes on ITV. Published by TV Publications Limited, *TV Comic* had a large stake in the science fiction programmes being run for children like *Supercar, Fireball XL5* and Roberta Keigh's *Space Patrol.* These were easily the most popular strips in the comic riding head and shoulders above cartoon characters like Lenny the Lion or Western heroes like The Range Rider.

With no other children's comic around at that time which adapted television programmes it was almost inevitable that **Doctor Who** would end up within *TV Comic*'s pages. However, it almost never happened. As mentioned above TV Publications Ltd dealt almost exclusively with ITV. **Doctor Who** was a BBC series, and a drama series at ►

ACROSS TIME AND SPACE TO A PEACEFUL ROAD IN ENGLAND WHERE JOHN AND GILLIAN LOOK FOR THEIR GRANDFATHER...
NUMBER SIXTEEN – THAT'S GRANDFATHER'S NUMBER, GILLIAN!
BUT IT'S ONLY A YARD, NOT A HOUSE AT ALL!
A POLICE BOX! GRANDFATHER CAN'T LIVE IN THERE!
I'VE BEEN TOLD HE'S AN INVENTOR OR SOMETHING! ANYWAY, THE DOOR'S OPEN – I'M GOING INSIDE!
JOHN AND GILLIAN GASP IN AMAZEMENT...
BUT – BUT IT'S NOT A POLICE BOX AFTER ALL!
EXCUSE ME, WE'RE LOOKING FOR OUR GRANDFATHER – DR. WHO!
YOU MUST BE JOHN AND GILLIAN. HOW NICE TO MEET YOU!
WOW! LOOK AT THESE CONTROLS! WHAT IS THIS, GRANDFATHER?
IT IS – ER – A TIME TRAVELLING MACHINE. SEE – I CAN CHOOSE ANY YEAR IN THE PAST OR FUTURE!
GOLLY – ISN'T IT FUN, JOHN?
GRANDFATHER – WHAT WOULD HAPPEN IF...?
NO! DON'T TOUCH THAT BUTTON WHATEVER YOU DO!
TOO LATE! A SUDDEN RUSH OF WIND AND THE POLICE BOX STARTS TO REVOLVE THEN DISAPPEARS...
YOU CLUMSY MEDDLER! THIS IS NOT A TOY – IT'S A REAL TIME MACHINE! WE'RE RUSHING HEADLONG INTO THE FUTURE – TO THE 29TH CENTURY!
THE FUTURE! JOHN, I'M FRIGHTENED! WHAT WILL WE SEE?
ON, ON INTO THE MYSTERIOUS FUTURE RUSHES THE TIME MACHINE, THEN AT LAST COMES TO A STOP...
RIGHT! I'LL OPEN THE DOORS AND WE'LL SEE WHERE WE ARE!
COME ON, GILLIAN! LET'S TAKE A LOOK OUTSIDE AT THE FUTURE!
CAPTURE THEM! THEY MUST NOT ESCAPE!
JOHN – WHAT ARE THEY? HELP!
GRANDFATHER! QUICK! WE'RE IN TERRIBLE DANGER!

that. Around the summer of 1964, BBC Merchandising was just getting off the ground as applications for marketing rights to the Daleks began flooding in. With **Doctor Who** being defined as a Drama series, albeit with a large young following, the managers of BBC Merchandising were initially reticent about allowing it to be adapted into a comic strip, and a comic strip within an ITV biased publication at that.

A deal was eventually struck though and in issue 674, a two-page strip began in *TV Comic* chronicling the Doctor's travels in time and space with his companions, grandson John and granddaughter Gillian. Oddly enough, just as the BBC strip was making its debut, certain ITV based strips were withdrawn. With AP Films Ltd only a few months away from launching *TV 21* - which would feature *The Daleks* comic strip now being reproduced by **Doctor Who Monthly** the rights to *Supercar* and *Fireball XL5* were withdrawn from *TV Comic.*

Doctor Who replaced *Fireball XL5* on pages two and three, inheriting the same artist, Neville Main. In those days the notion of a strip having a separate writer was strictly the prerogative of the American comic books. British comic strips were illustrated and scripted by the same man although there was usually a script conference with the Editor every so often to decide overall policy for the stories.

The rights to use **Doctor Who** in a comic strip then, as now, applied to the Doctor, as seen on television, and the TARDIS. Anything else would have to have been negociated separately. Hence the Doctor could not be depicted travelling with his television companions, and so the characters of John and Gillian were devised for the inevitable writer's ploy of giving the hero someone to talk to during adventures.

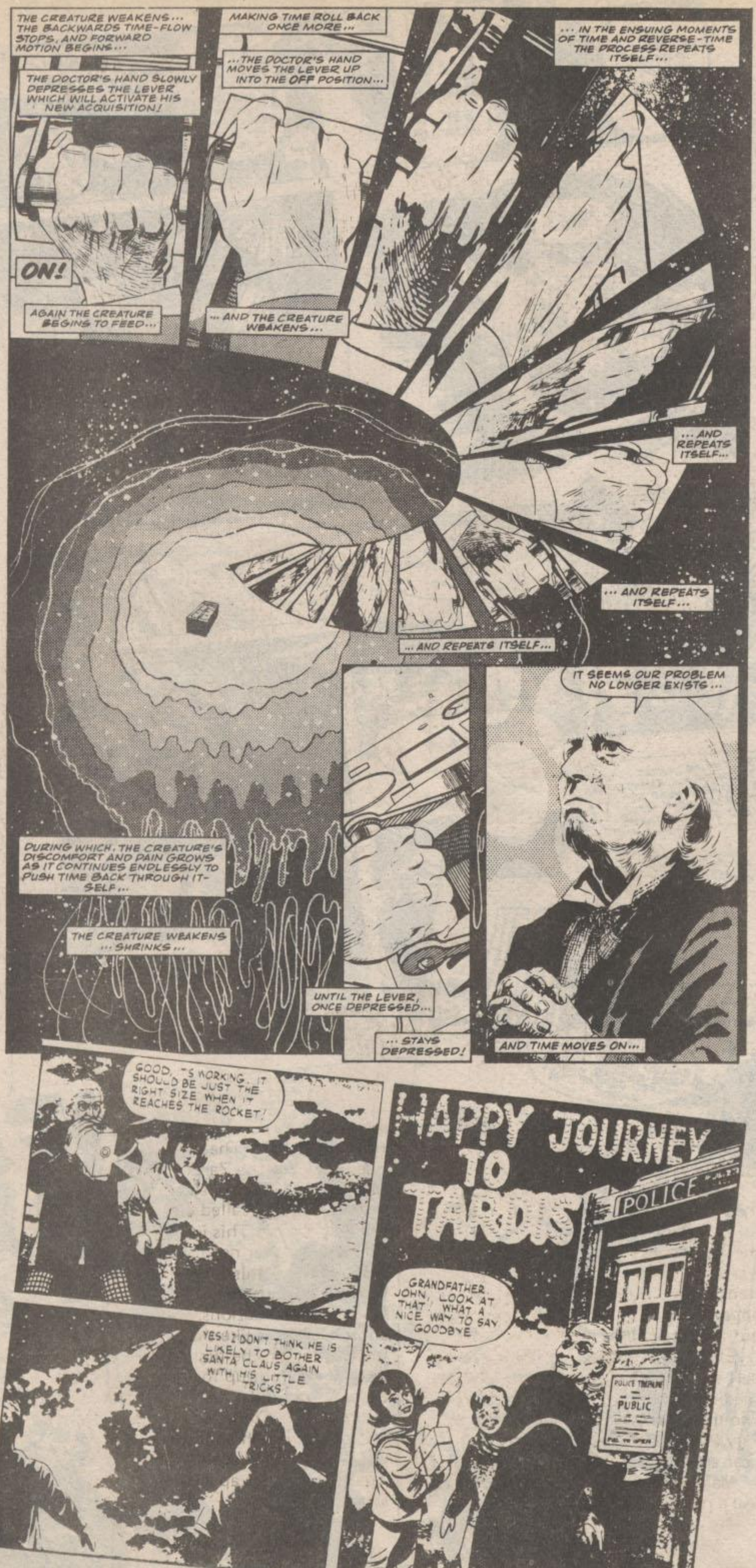
John and Gillian were identified as the Doctor's grandchildren right from the very first installment, while the Doctor, in return, was given the occupation of Inventor and was refered to, in the first episode, by the cardinal-sin name of "Dr Who".

Neville Main's artwork was very simplistic in style, consisting of basic line illustrations drawn in a very cartoonish way. During his 45-week stint on the strip he never quite captured the likeness of Hartnell despite the easy identifier of the long white hair. He was, however, quite an inventive story writer and several of his tales had very prophetic elements within them. Two examples are immediately quotable.

One story dealt with the Doctor' encounter with the Pied Piper of Hamelin who, it transpired, was a magician that had imprisoned the children of Hamelin within his domain. In order to persuade the Piper to release them the Doctor and his friends had to endure several tests of their stamina and ingenuity. Some of these tests were set by the Piper in the form of rhyming clues while the Piper himself possessed the ability to make himself invisible. Considering the TV story *The Celestial Toymaker* was some twelve month's away from transmission when that serial appeared, Neville Main's plotline stands out as quite precognitive

Even more astounding was his three-part story *Moonshot* which, in 1965, predicted the Americans would land a two-man crew on the lunar surface on July 20th 1970. He was exactly one year and one day out!

Main was also the only artist ever to use a recognised monster from the series in the strip throughout the Hartnell period. The monsters in question were the Zarbi – plus the Menoptra – who appeared in a six instalment strip called *Doctor Who on the Web Planet.* This involved the *TV Comic* in further negotiations with the BBC, who, by this time, had recognised the value of marketing **Doctor Who** creations. Ever-eager to another success like the Daleks several monsters from the first two television series were "put up for sale" with the Zarbi in particular heavily promoted. At that time *TV Comic*'s working budget was not that high and the experiment was not afforded again until Patrick Troughton's face appeared on the strips.


THE CREATURE WEAKENS... THE BACKWARDS TIME-FLOW STOPS, AND FORWARD MOTION BEGINS...
THE DOCTOR'S HAND SLOWLY DEPRESSES THE LEVER WHICH WILL ACTIVATE HIS NEW ACQUISITION!
ON!
AGAIN THE CREATURE BEGINS TO FEED...
MAKING TIME ROLL BACK ONCE MORE...
...THE DOCTOR'S HAND MOVES THE LEVER UP INTO THE OFF POSITION...
... AND THE CREATURE WEAKENS...
... IN THE ENSUING MOMENTS OF TIME AND REVERSE-TIME THE PROCESS REPEATS ITSELF...
... AND REPEATS ITSELF...
... AND REPEATS ITSELF...
... AND REPEATS ITSELF...
IT SEEMS OUR PROBLEM NO LONGER EXISTS...
DURING WHICH, THE CREATURE'S DISCOMFORT AND PAIN GROWS AS IT CONTINUES ENDLESSLY TO PUSH TIME BACK THROUGH ITSELF...
THE CREATURE WEAKENS ... SHRINKS...
UNTIL THE LEVER, ONCE DEPRESSED...
... STAYS DEPRESSED!
AND TIME MOVES ON...
GOOD, IT'S WORKING. IT SHOULD BE JUST THE RIGHT SIZE WHEN IT REACHES THE ROCKET!
YES, I DON'T THINK HE IS LIKELY TO BOTHER SANTA CLAUS AGAIN WITH HIS LITTLE TRICKS
HAPPY JOURNEY TO TARDIS
POLICE
PUBLIC
GRANDFATHER JOHN, LOOK AT THAT! WHAT A NICE WAY TO SAY GOODBYE

A monster *TV Comic* did want was the Daleks, for obvious reasons, yet this was the one creation they could not have. Terry Nation, the creator of the Daleks, had taken out a separate copyright on his mechanical prodigies and in 1964/5 he arranged the comic strip rights to them with City Publications, who produced *TV 21*. Thus, since each individual copyright can only be held by one company at any one time the strip rights to the Daleks could not be bought by *TV Comic*. The same regulation applies today which is why there are no **Doctor Who** strips in any other publications.

The only loophole in this particular regulation occured in relation to the annuals put out each Christmas. in 1966 a **Doctor Who** comic strip appeared in the *TV Comic Annual*, published by TV Publications Limited, as well as in the *Doctor Who Annual* itself, put out by World Distributors.

The strip in *TV Comic* did prove to be enormously successful and in Autumn 1965 it was promoted to the centre pages of *TV Comic* where it could be illustrated in colour. Artist Bill Mevin handled most of the colour adventures in *TV Comic*, distinguishing his interpretation by a very faithful rendition of William Hartnell's features. Mevin's stories were not quite as imaginative as Main's. While the latter approached genius levels at times (one story even had the narrative going backwards in an adventure which began at the end and finished at the beginning. . .), Mevin's plotlines were more whimsical involving characters like Santa Claus, talking frogs and a curious race of creatures called Go-Rays who moved about on single wheels and resembled a cross between a Michelin Man and wheelbarrows.

Mevin did seven stories for **Doctor Who** before he was transfered over to work on the adaptation or *Orlando* (an ITV series starring Sam Kydd and an amphibious car). His place was taken by John Canning, so far the only artist, aside from Paul Neary, to have handled all four Doctors up to Tom Baker. A clever artist and scripter, Canning's work is distinguished by his use of line shading to add tone to his illustrations.

His first act on **Doctor Who** was to devise a Moriarty-like foe for the three travellers in the form of the Trods. Basically, they were reworkings of the Daleks. A Trod looked like an upturned cone with a traction unit on its base and a powerful ray gun emerging from its midriff. During Hartnell's run in *TV Comic* the Trods made two appearances and as well as turning up in one of the strips in the *TV Comic* annual.

Another aspect to his work was the way in which he gradually aged John and Gillian. Comic strip heroes are notorious for remaining statically ageless and as Canning's work progressed ►

it was refreshing to see the pair growing up from the sub-teenage bracket they had been classified into by Neville Main.

For many years *TV Comic* ran an annual promotion in the form of albums into which colour, sticky-backed photographs could be affixed. One week you would receive, free inside the issue, a blank album with spaces for stills of some twenty or so famous stars from the television and pop worlds. Over the next few weeks each issue would contain four photographs on gummed paper which could be stuck into the album until it was complete.

Three of these promotional albums featured a still of William Hartnell as the Doctor, two shots heralding from the *Marco Polo* story and one from *The Crusade.*

In part two of this article, elsewhere in this issue, you will find a complete guide to the stories featuring William Hartnell's Doctor in *TV Comic*. In all cases, except for *Doctor Who on the Web Planet,* the titles of the stories are fictitious and were never listed on any of the strips. They are merely inventions to help convey the flavour of each story.

Next issue this major series looking at **Doctor Who** in the comics will examine the handling of *Patrick Troughton's* Doctor in *TV Comic* and the developments that were made during that period.

BACK IN THE ROCKET...
IT ONLY REMAINS TO LAND DOWN ON THE PLANET AGAIN!
BUT HOW...?
THE NOSE CONE OF THIS ROCKET IS A CAPSULE AND CAN BREAK WITH THE REST OF THE SHIP TO MAKE A SOFT LANDING ON ANY SURFACE!
EJECT ROCKET NOSE CONE
TO FIRE PULL DOWN
FIRE!
WE'RE LANDING NOW!
YOU CAN LEAVE IT TO US TO FREE OUR FRIENDS IN THE COMPOUND!
WE OWE YOU OUR LIVES, DOCTOR!
FAREWELL AND GOOD FORTUNE, MY FRIENDS!
IT'S LUCKY WE LANDED IN THAT CRATER AFTER ALL, GRANDFATHER. IF WE HAD BEEN NEAR TO THE BUILDINGS WE MIGHT HAVE BOMBED OUR OWN TARDIS!
.. I HAVE A THEORY THAT FATE IS ALWAYS ON THE SIDE OF JUSTICE! LET US JOURNEY TO ANOTHER ADVENTURE!
FLASHING THROUGH TIME AND SPACE COMES THE TARDIS...
STAND BY, CHILDREN, THE TARDIS IS SLOWING DOWN...
I HOPE WE LAND SOMEWHERE PEACEFUL— I COULD DO WITH A REST AFTER SOME OF OUR ADVENTURES!
THE TARDIS COMES TO REST, THEN...
WHERE ARE WE, GRANDFATHER?
WELL, I NEVER... THIS IS THE PLANET CALLED VORTIS...I'VE BEEN HERE BEFORE, WHEN I HELPED DEFEAT THE ZARBI!
CAN'T WIN EH? WE'LL SOON SEE ABOUT THAT! DEMON MAGICIAN INDEED! I'LL SHOW YOU SOME DIFFERENT MAGIC! HEAT RAYS ALL SET! RIGHT! HERE WE GO!
NEXT MOMENT— DEADLY DANGER STRIKES...
DIVE FOR COVER! WE'RE BEING ATTACKED— THIS IS WORSE THAN BEFORE— THE ZARBI CAN FLY NOW!
LOOK! THE ZARBI HAVE A NEW WEAPON— A STING THAT CAN DESTROY A ROCK!
IT LOOKS MORE LIKE AN AVALANCHE TO ME; AND IT'S HEADING RIGHT FOR US!

Comics Checklist

Comment: *Doctor Who* strip featured on pages 2 and 3 in black and white, drawn by Neville Main.

1) **The Klepton Parasites** Issues 674 to 683
Youngsters John and Gillian are transported to the 29th Century by their grand-father, Doctor Who, in his ship, the TARDIS. There they discover the peaceful Thains are being terrorised by a race of alien invaders: the Kleptons. The Doctor pursues them to their underwater city and destroys them. But can he never return his grand-children back to 1964?

2) **The Therovian Quest** Issues 684 to 689
A seemingly incurable disease is gradually weakening the people of Theros. The Doctor and his companions travel with Grig, a Therovian astronaut to the planet Ixos where a moss grows that might provide an antidote.

3) **The Hijackers of Thrax** Issues 690 to 692
In the year 2075 vital supply ships to Earth's colony on Venus are being seized by a band of pirates under command of Captain Anastas Thrax. The Doctor leads a revolt by Thrax's prisoners aboard his invisible space station.

4) **Doctor Who on the Web Planet** Issues 693 to 698
The Doctor returns to Vortis to discover the Menoptra are once more under threat by Zarbi. This time the giant ants are being directed by the alien Skirkons. Disguised as flying Zarbi they have come to plunder Vortis of an energy giving mineral, Galvinium X

5) **The Gyros Injustice** Issues 699 to 704
On a distant world the threat of plague has divided the human population into two factions, the primitive land dwellers and the old men who live within the mechanised cities, guarded and dominated now by the work robots, the Gyros. The Doctor helps restore the status quo.

6) **Challenge of the Piper** Issues 705 to 709
The TARDIS lands deep in the heart of the Koppelberg Hills and the Doctor discovers the legion of lost children who were drawn away from their parents by the Pied Piper. The Doctor fights a battle of wits with the wily magician to persuade him to return to children to Hamelin.

7) **Moonshot** Issues 710 to 712
July 1970 and the first manned landing on the Moon is made by two American astronauts. They are more than amazed to discover they are not the first — a police box has come to rest not far from their landing module. But who would believe them if ever the truth were revealed?

8) **Time in Reverse** Issues 713 to 715
In their most extraordinary adventure yet the time travellers arrive somewhere in Eastern Europe close by a military rocket base. But they arrive at the end of their adventure and all time is running backwards. Somehow they must guess the sequence of events that will lead them back to the adventure's beginning. . .

9) **Lizardworld** Issues 716 to 719
The TARDIS deposits its travellers on a hostile rock strewn world where a race of giant lizards captures them, trapping the three atop a spar like crag from which there is no way down. But, with his talent for hypnosis the Doctor finds a dinosaur's humped back makes an effective ladder.

Comment: The Doctor Who strip transfers to the middle pages (8 and 9) and is illustrated in full colour by artist Bill Mevin. Some of his artwork of Hartnell is inspired directly from photographs.

10) **The Ordeals of Demeter** Issues 720 to 723
For many years the civilised, Roman-like Society on Demeter has been the subject of vicious attacks by their warlike neighbouring inhabitants on Bellus. As a Bellan-manufactured tornado swirls towards the city the Doctor decides the time has come for drastic action.

11) **Burn-Out** Issues 724 to 727
On the planet Go-Ray the Doctor, Gillian and John are accused by the inhabitants (who move on wheels not legs) of depleting their nuclear pile's supply of Cardium. But, with a little ingenuity, the Doctor is able to restore their power and is granted freedom in return.

12) **Shark Bait** Issues 728 to 731
Searching for the TARDIS on the floor of an underground sea the Doctor gives help and advice to a friendly race of intelligent frogs who are threatened by the presence of a giant shark. Later in the story the three travellers encounter The Ancient Mariner

13) **A Story for Christmas** Issues 732 to 735
The time travellers find the home of Santa Claus on a distant planet. They help him meet his toy production schedule and succeed in thwarting the plans of Santa's enemy, the goblin-like Demon Magician

14) **The Didus Expedition** Issues 736 to 739
The Doctor's team braves the hazards of the jungle to capture the last of the Didus birds and bring it back to a Naturalist who requires the Didus to hatch out some eggs that will ensure the survival of the Didus species. But the Didus is heralded as sacred by a hostile tribe of jungle dwellers.

15) **Space Station Z-7** Issues 740 to 743
Aboard a giant space battle station the Doctor, John and Gillian must fight to warn the space authorities that a group of fanatical rebels have seized the base and are planning to use it to launch an attack on the Galaxy.

16) **Plague of the Black Scorpi** Issues 744 to 747
On a planet parched through lack of rain the time travellers fall in with the owners of a plantation who are fighting to stave off imminent over-running by a legion of ferocius Black Scorpi insects. The Doctor helps them and is also instrumental in getting the rains to fall again.

Comment: John Canning becomes illustrator.

17) **The Trodos Tyranny** Issues 748 to 752
In this, the Doctor's first encounter with the Trods, he and his companions discover the truth behind the origin of the robotic enslavers who have overthrown their human creators on Trodos. The controlling Super-Trod is only a puppet directed by a power hungry criminal.

18) **The Secrets of Gemino** Issues 753 to 757
All that remains of a once proud civilisation on Gemino is the Vault of Plenty where-in all culture, knowledge and food reserves was stored prior to its war with another planet. To help the starving Geminan survivors the Doctor must run the gauntlet of traps that will eventually unlock the Vault.

19) **Space Ghost** Issues 758 to 762
On the mythical "haunted Planet", the Doctor's group is sentenced to death by Zentor: master of the Abode of the Supernatural. But Zentor is no ghost, rather he is a super-criminal perfecting a gas that will poison the atmospheres of every civilised planet in the Universe.

Comment: The Doctor Who strip transfers back to pages 2 and 3 in black and white.

20) **The Hunters of Zerox** Issues 763 to 767
Alone, and equipped only with a case full of small gadgets the Doctor must brave a hunt to the death by warriors of a gaming Emperor who kills for sport. This time the quarry is the Doctor. Unaided the Doctor manages to get back to the TARDIS and in consequence gains the Emperor's respect

21) **Underwater Adventure** Issues 768 to 771
Beneath a deep ocean the time travellers are brought aboard a giant walking robot. The robot is, in truth, a pirate-operated craft used by two insane inventors to plunder surface ships of their wealth. The Doctor fights to free the slaves aboard the robot, and to overthrow its sinister operators.

22) **Return of the Trods** Issues 772 to 775
The TARDIS is drawn back to Trodos where a megalomaniac space traveller has reactivated the deadly robots. Guided by the evil criminal the Trods plan a special reception for the time travellers: an obstacle course with death the penalty for carelessness.

23) **The Galaxy Games** Issues 776 to 779
Finding themselves guests of the Galaxy Games the Doctor enters John as a competing athlete representing the planet Earth. But a rival team, the Klondites, are ready to take any measures to prevent John winning the title for Earth.

24) **The Experimentors** Issues 780 to 783
A so-called Master Race is attempting to develop space flight using captive humans as live guinea pigs. Along with others, the Doctor, Gillian and John are forced to undergo a harrowing series of tests culminating in the piloting of an untested rocket.

KINDA

preview

Not a few producers when talking of **Doctor Who**, have commented favourably on its almost total flexibility of format. Even allowing that science-fiction itself is a wide umbrella under which many sub-categories of story telling can shelter, **Doctor Who** still enjoys a unique reputation for being able to present the novel, the diverse and the unusual in a thoroughly fascinating way. A historical story one week can be followed by a spy thriller the next. After that, perhaps a whimsical fantasy, or a tense, claustrophobic drama.

There are however, a few drama ingredients **Doctor Who** has tended to steer away from – most of them out of deference to the show's younger audience. Overt sex and violence are two elements that are likely never to lose their taboo status, but there are others which, of late, have been the subject of dabblings by those who determine the successful show's direction.

Last season *Warrior's Gate* experienced with removing the conventional need for a story to have a fixed beginning and a recognisable end. *Logopolis* tested its audience by refusing to talk downwards and in the process found itself to be the most popular story of the season among fans of the series.

This year the flair for experimentation continues. *Castrovalva* has already proven that the arts of television and painting can be wedded effectively. Now it is the turn of *Kinda* to tread new floorboards and to re-affirm **Doctor Who** as the world's leading science fantasy series. For *Kinda's* drama revolves around the mind and the condition which prevail within and upon it.

Previous **Doctor Who** stories, like *The Mind of Evil* and *The Mind Robber* have, despite their titles, dealt mostly with physical realities. *Kinda* dares go further, combining the world of physical sensation with visual interpretations of thought and thought-processes – with the domains of dreams and mental experience Of all the stories lined up for this, the nineteenth season, *Kinda* is the story most likely to puzzle its onlookers.

It begins, as most serials do, with te the TARDIS arriving on a new planet. This time the world in question is the planet Deva Loka. Inside the impossibly dimensioned craft the Doctor and his companions are worried about the condition of Nyssa and the Doctor instructs her to rest while he, Tegan and Adric take a look outside.

Exploring their jungle-like surrounding the trio eventually happen upon the Windchimes, a sheltered area where the simple folk native to Deva Loka gather to meditate. Despite her outwardly antagonistic nature, Tegan becomes as one with the place and it is not long before her dreams are being added to those of the entranced Kinda.

Meanwhile the Doctor and Adric locate a sophisticated piece of technical hardware which is obviously not a product of Deva Loka. They identify it as a Total Survival Suit (a T.S.S.) and for their cleverness they are escorted back to the device's owners when the suit activates itself. The owners turn out to be the members of an expeditionary team, living in imagined safety beneath a heavily fortified dome.

The Doctor and Adric are introduced to the three principle commanders. Firstly there is Hindle – the security officer – a man clearly unhinged by recent events who oscillates periodically between bouts of manic aggression and cowardly submission. Calmer, but less assertive, is Todd, the female science officer who believes the native Kinda to be a very advanced and very intellectual species, far more so than they ever demonstrate. In charge of the whole expedition is Sanders, a rugged but fair man deeply concerned by the course of recent events. He believes the Kinda to be responsible for the disappearance of several expedition members and as a reprisal, and in a bid to force their hand, he has taken two of the Kinda as hostages despite the arguments of his science officer that they are innocent of any crime.

What none of them, not even the Doctor, realises is that the answer lies not on the physical plane but on the astral!

As Tegan's dreams continue back at the Windohimes she finds herself being drawn towards a presence – a force, an energy call it what you will – an entity whose principle preoccupation would seem to be to experience life through Tegan's mind. This is the evil manifestation of the Mara whose realm lies on the dark side of existence. An unusual opponent for the Doctor and one that will require a very unconventional solution. . .

With *Kinda* forseably the most disturbing story of the season – dealing as it does with mental instability and possession – some top-notch names have been assembled before and behind the cameras in an effort to win support for the production among fans and general viewers alike.

The script is by Christopher Bailey. The familiar name of Peter Grimwade is on the director's chair and possibly with good reason. In a letter to **Doctor Who Monthly** one reader observed Grimwade's flair for working in pictures rather than words. With both *Full Circle* and *Logopolis* proof of his ability to convey drama with visual imagery, inclusion of his name on the credits gives the production one of its best chances of being understood by the uncommitted viewer.

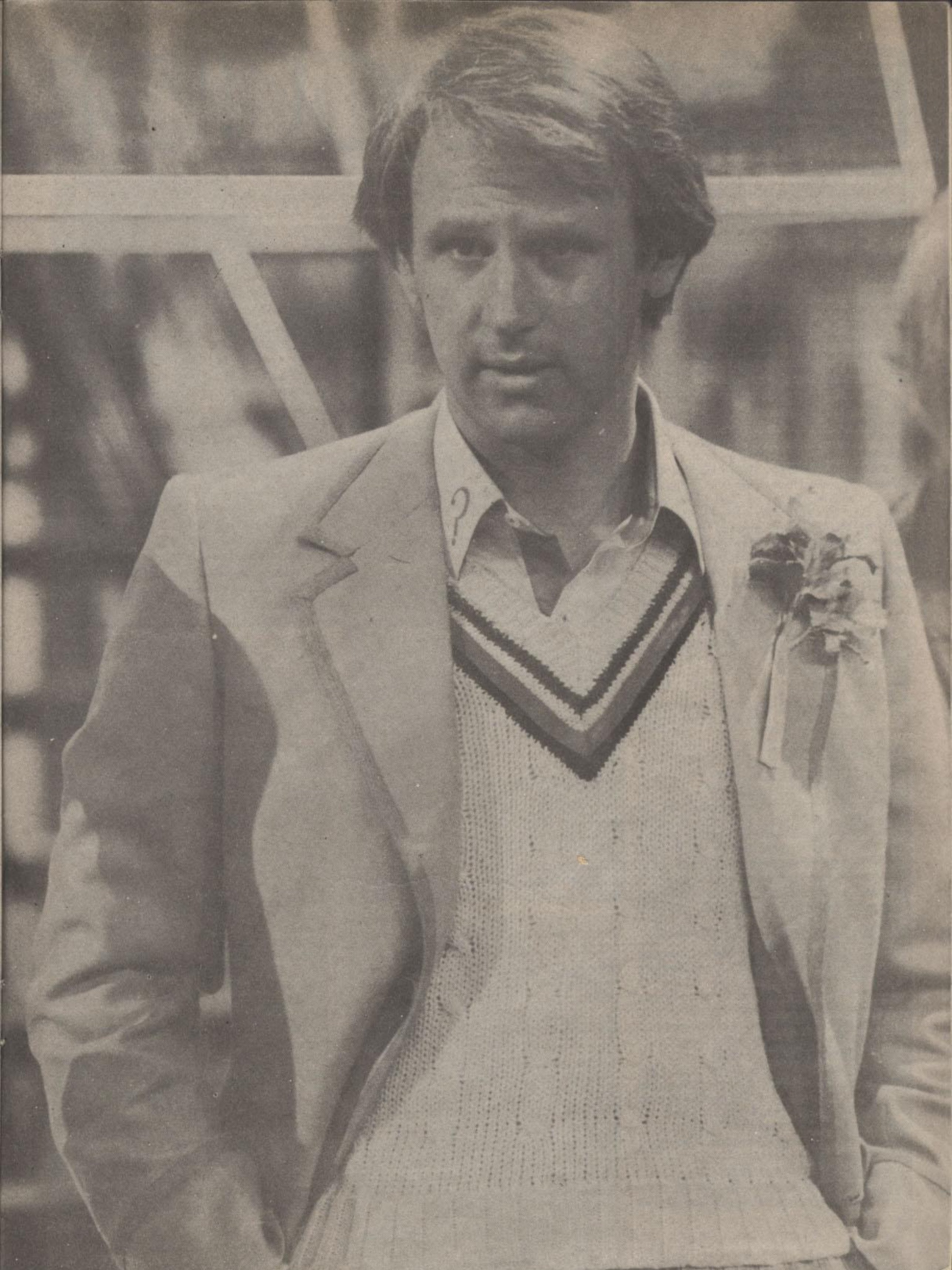
On the cast side some disappointed viewers may notice the absence of Nyssa from much of the production. With many writers complaining about the problems inherent in having to write for so many regular characters this move is deliberate to make *Kinda* more noticably Tegan and Adric's story.

Looking at the positive aspects three very famous names guest star in this story. Firstly there is Richard Todd of **Dambusters** fame an actor with a monumental list of film and stage credits to his name but with few experiences in television drama. *Kinda* will go someway towards correcting that "oversight".

Discarding her more known identification with Liverpool Nerys Hughes has been chosen for the role of the science officer, Todd. With a figure to match her acting capabilities, Nerys Hughes' costume is sure to be one of the more talked about elements of the serial.

Taking the role of the wise woman of the Kinda tribe, Panna, is Mary Morris. Often described as having an intense appearance Mary Morris is no stranger to science fiction and fantasy. Back in the Sixties she was one of the co-stars in the legendary BBC **Andromeda** serials which launched Julie Christie and Susan Hampshire on the roads to fame. A few years later she played Number Two in one of the more bizarre episodes of the serias **The Prisoner.**

Warriors' Gate was recently described by one fan as being a **Doctor Who** serial with a good vintage. Like a fine wine its qualities are seldom appreciated when new but which grow more impressive as the passing of time leads to more considered opinions. With a similar flair for the weird and the disturbing *Kinda* could well be another drama presentation of rare distinction.



EPISODE GUIDE

THE CURSE OF PELADON
(Serial MMM, 4 episodes)

Episode One (29th January 1972)
Hoping to find some people to help them recover the TARDIS—which has tumbled down a cliff—the Doctor and Jo are mistaken for the Earth delegates to a Federation assessment committee when they enter the palace of Peladon. But as they leave from a royal audience a huge statue of the beast Aggedor falls towards them.

Episode Two (5th February 1972)
Worried by Jo's apparent disappearance the Doctor follows the mute Grun as he leads him through a labyrinth of secret passages. Eventually the Doctor discovers himself inside the Temple of Aggedor. Caught by the High Priest, Hepesh, he is accused of sacrilege for which there is one punishment: death!

Episode Three (12th February 1972)
Unable to escape from the intricate plot laid down by the wily Hepesh the Doctor has to go through with his trial by combat. However, he bests Grun but agrees to spare his life. In the heat of the moment nobody notices the deadly laser gun emerging from a hatch in Arcturus's casing. Its target is the Doctor.

Episode Four (19th February 1972)
With Hepesh dead, killed by his own "pet" the conspiracy against King Peladon is ended and the coronation can go ahead. But as the doctor and Jo prepare to witness the event the real delegate from Earth arrives, necessitating a nasty retreat back to the newly-salvaged TARDIS.

Jon Pertwee *(as the Doctor)*, Katy Manning *(Jo Grant)*, David Troughton *(Peladon)*, Geoffrey Toone *(Hepesh)*, Gordon St Clair *(Grun)*, Nick Hobbs *(Aggredor)*, Stuart Fell *(Alpha Centauri)*, Ysanne Churchman *(voice of Alpha Centauri)*, Murphy Grumbar *(Arcturus)*, Terry Bale *(voice of Arcturus)*, Sonny Caldinez *(Ssarg)*, Alan Bennion *(Izlyr)*, George Giles *(guard captain)*, Wendy Danvers *(Amazonia)*.
Directed by **Lennie Mayne**, teleplay by **Brian Hayles**, Script editor **Terrence Dicks**, Design by **Gloria Clayton**, Incidental music by **Dudley Simpson**, Produced by **Barry Letts**.

THE SEA DEVILS
(Serial LLL, 6 episodes)

Episode One (26th February 1972)
Wondering at the possible connection between a group of sea forts and the recent sinking of several ships the Doctor decides to visit one, accompanied by Jo. In a small motor boat they reach the nearest fort but as they start down one corridor the sound of laboured breathing is heard approaching. Someone or something is advancing towards them . . .

Episode Two (4th March 1972)
The Doctor is convinced the Master was responsible for the recent theft of spares from the Naval Base despite his status as Trenchard's prisoner. But when he confronts the Master with this he is the target of a murder attempt, firstly at the point of a sword, and then from the whirling blade of a dagger.

Episode Three (11th March 1972)
Having escaped from the island prison the Doctor and Jo succeed in avoiding the guard patrols and reach the sea shore, intending to try and get back to the Naval Base. But the Master and Trenchard spot them. Using a calling device the Master summons a Sea Devil and instructs it to kill the pair.

Episode Four (18th March 1972)
Wanting to get to the bottom of the mystery the Doctor has persuaded Captain Hart to let him undertake a dive, in a diving bell, from *HMS Reclaim*. The operation goes ahead smoothly until suddenly all contact with the Doctor is lost. The bell is winched back aboard, but is found to be empty on arrival . . .

Episode Five (25th March 1972)
With a little help from the crew of a captured submarine the Doctor manages to lead the way back to the Naval Base. Despite his ordeal the Doctor still hopes for peace, but by now it is too late. Spurred on by the Master the Sea Devils attack and capture the base.

Episode Six (1st April 1972)
Back safely from the explosion which destroyed the Sea Devils the Doctor is puzzled when the Master is brought out of the hovercraft apparently dead. Suspicious he tugs the man's face. It is only a mask. Looking up he sees the Master happily piloting the hovercraft back out to sea—and to freedom.

Jon Pertwee *(as The Doctor)*, Katy Manning *(Jo Grant)*, Neil Seiler *(Radio Operator)*, Alec Wallis *(Ldg-Telegraphist Bowman)*, Edwin Richfield *(Captain Hart)*, Royston Tickner *(Robbins)*, Clive Morton *(Trenchard)*, Terry Walsh *(Castle Guard Barclay)*, Roger Delgado *(The Master)*, Brian Justice *(Castle Guard Wilson)*, June Murphy *(Third Officer Jane Blythe)*, Hugh Futcher *(Hickman)*, Declan Mulholland *(Clark)*, Pat Gorman *(Sea Devil)*, Donald Supmter *(Cmdr Ridgeway)*, Stanley McLeagh *(Castle Guard Drew)*, David Griffin *(Lt-Cmdr Mitchell)*, Christopher Wray *(Ldg-Seaman Lovell)*, Colin Bell *(CPO Summers)*, Brian Vaughn *(Lt-Cmdr Watts)*, Norman Atkyns *(Rear Admiral)*, Rek Rowland *(AB Girton)*, Peter Forbes-Robertson *(Chief Sea Devil)*, John Caesar *(CPO Myers)*.
Directed by **Michael Bryant**, Teleplay by **Malcolm Hulke**, Script Editor **Terrence Dicks**, Designed by **Tony Snoadon**, Incidental Music by **Malcolm Clarke**, Produced by **Barry Letts**.

THE MUTANTS
(Serial NNN, 6 episodes)

Episode One (8th April 1972)
Entrusted with the duty of delivering a message from the Time Lords to someone on the planet Solos, the Doctor is astounded when the sealed container opens for a man accused of murdering the Earth Administrator. Jo chases after the man, catching up with him at the transporter terminals, as do a party of armed guards with orders to kill the assassin and those with him.

Episode Two (15th April 1972)
Dissatisfied with his enforced promise to aid the Marshal with his atmospheric experiments, the Doctor deliberately blows the lighting fuses on Skybase. With some help from the guard, Stubbs, the Doctor tries to get to the transfer terminals, but he is attacked en route by the native fugitive Varan.

Episode Three (22nd April 1972)
Helped by the Solonian leader Ky—now also a fugitive from the Marshal—the Doctor finally locates Jo in one of the caves on Solos. Stubbs and Cotton find them and warn the party the caves are about to be sealed off and flooded with poison gas. But the warning is too late: the attack has begun!

Episode Four (29th April 1972)
Ky, Jo, Stubbs and Cotton are hostages of the partially mutated Varan who takes them with him on an attack on Skybase. Varan and his men attack just as Professor Jaeger's missiles are launched towards Earth. In the confusion, the Marshal kills Varan by blasting a hole in the Skybase hull.

Episode Five (6th May 1972)
To ensure the Doctor's silence at the forthcoming enquiry the Marshal has Ky, Cotton, Sondergaard and Jo imprisoned in the Skybase Radiation Chamber. As the Investigator's ship docks it is Cotton who realises that the craft's refuelling probe will cause deadly radiation to flood the room.

Episode Six (13th May 1972)
With Ky now transformed into the first of the new Solonian life forms the Marshal gets his just "rewards". The Administrator, realising the truth, appoints Cotton as acting Skybase commander to help the Solonians achieve full independence. Then it will be time for the Earth colonisers to go home.

Jon Pertwee *(as The Doctor),* Katy Manning *(Jo Grant),* Paul Whitsun-Jones *(Marshal),* Christopher Coll *(Stubbs),* Rick James *(Cotton),* James Mellor *(Varan),* John Sherwood *(Varan's son),* Garrick Hagon *(Ky),* Geoffrey Palmer *(administrator),* George Pracda *(Jaeger),* John Hollis *(Sondergaard),* Sidney Johnson *(old man),* Roy Pearce *(Solos guard),* David Arlen *(guard warrior),* Martin Taylor *(Skybase guard leader),* John Scott Martin *(Mutt),* Peter Howell *(investigator).*
Directed by **Christopher Barry,** Teleplay by **Bob Baker** and **Dave Martin,** Script editor **Terrence Dicks,** Designed by **Jeremy Bear,** Incidental music by **Tristram Cary,** Produced by **Barry Letts.**

THE TIME MONSTER
(Serial OOO, 6 episodes)

Episode One (20th May 1972)
At the TOM TIT Project in Cambridge the Brigadier and Benton are preparing to witness the first public demonstration of a matter transmitter. Heavily masked in a radiation suit Professor Thascales (The Master) activates the machine. As he does so time appears to slow down. Unaffected by this the Master calls out a summons to the ultimate Chronavore, Kronos . . .

Episode Two (27th May 1972)
Realising his mathematical errors now the Master once more attempts to use the TOM TIT device. Overpowering Benton, who was stationed on guard, he switches the machine on again to a new setting. Within the receiving cubicle the robed figure of an Atlantean Priest materialises.

Episode Three (3rd June 1972)
Desperate to stop the Doctor's TARDIS from arriving, aboard a military convoy, at Cambridge the Master uses TOM TIT to bring a V1 Flying Bomb into the present day. Over the R/T the Brigadier tries to warn Captain Yates of their peril as the motor cuts out. There is silence, then a massive explosion.

Episode Four (10th June 1972)
The Doctor's attempt to reason with the Master fail and the latter summons Kronos to devour him. Turning his attention to Jo, still aboard the "Time-rammed" TARDIS the Master separates the two ships, sending the Doctor's TARDIS, with Jo aboard, helplessly out of control.

Episode Five (17th June 1972)
With help from the slave girl Lakis, Jo overhears the Master plotting with Queen Galleia to seize the crown of Atlantis. She hurries to warn the Doctor but on the way is seized by Krasis and thrown into the den of the Minotaur. Jo spins round as a low growling booms from the shadows.

Episode Six (24th June 1972)
The TARDIS, bearing the Doctor and Jo returns to Cambridge just in time to witness the self destruction of the TOM TIT machine. Everything appears to return back to normal including Benton (previously regressed to a baby) who finds himself as an adult once more—but without any adult's clothing!

Jon Pertwee *(as The Doctor),* Katy Manning *(Jo Grant),* Roger Delgado *(The Master),* Wanda Moore *(Dr Ruth Ingram),* Ian Collier *(Stuart Hyde),* Richard Franklin *(Capt Mike Yates),* Nicholas Courtney *(Brigadier Lethbridge Stewart),* John Levene *(Sgt Benton),* John Wyse *(Dr Percival),* Terry Walsh *(window cleaner),* Neville Barber *(Dr Cook),* Barry Ashton *(Proctor),* Donald Eccles *(Krasis),* Keuth Dalton *(Neophite),* Aidan Murphy *(Hippias),* Marc Boyle *(Kronos),* Grefory Powell *(knight),* Simon Legree *(UNIT soldier),* Dave Carter *(Roundhead Officer),* George Lee *(farmer),* Derek Murcott *(Crito),* George Cormack *(Dalios),* Ingrid Pitt *(Galliea),* Michael Walker *(Miseus),* Susan Penhaligon *(Lakis),* Ingrid Bower *(face of Kronos).*
Directed by **Paul Bernard,** Teleplay by **Robert Sloman,** Script editor **Terrance Dicks,** Designed by **Tim Gleeson,** Incidental Music by **Dudley Simpson,** Produced by **Barry Letts.**

THE THREE DOCTORS
(Serial RRR, 4 episodes)

Episode One (30th December 1972)
The sudden appearance of the first Doctor puts an end to the squabbling between "the dandy and the clown". One of them must go outside and cross the time bridge insists the old man. The third doctor agrees to go and the TARDIS forcefield is switched off. Guessing his intention Jo follows him just as the gel matter surged forward and engulfs them both.

Episode Two (6th January 1973)
The second Doctor, Benton and the Brigadier appear to be trapped within the beseiged TARDIS until the first Doctor turns up briefly again and advises his other self to cut the ship's force field. This he does but instead of just the TARDIS vanishing the whole UNIT building is transported through the Black Hole!

Episode Three (13th January 1973)
Free from the call the two Doctors confront Omega within his Chamber of Singularity and offer him an ultimatum. But in reply Omega says they must fight the Dark Side of his mind. On the astral plane the third Doctor fights and begins to lose to a demonic manifestation of Omega . . .

Episode Four (20th January 1973)
Omega is dead, the Time Lords have a new source of energy, Doctors 1 and 2 return to their time zones, and as a reward for his help the third Doctor is granted his freedom to travel in time and space. Only Mrs Ollis is left disgruntled as her long missing husband turns up almost too late for his supper.

Jon Pertwee *(as The Doctor),* Katy Manning *(Jo Grant),* Nicholas Courtney *(Brigadier Lethbridge Stewart),* John Levene *(Sgt Benton),* Laurie Webb *(Mr Ollis),* Rex Robinson *(Dr Tyler),* Patricia Pryor *(Mrs Ollis),* Denys Palmer *(Corporal Palmer),* Roy Purcell *(President of the Council),* Graham Leaman *(Time Lord),* Clyde Pollitt *(Chancellor),* Stephen Thorne *(Omega).*
Directed by **Lennie Mayne,** Teleplay by **Bob Baker** and **Dave Martin,** Script editor **Terrance Dicks,** Designed by **Roger Limingston,** Produced by **Barry Letts.**

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2. Entries must be received on or before 28th February 1982.

3. All entries received by the final date will be examined by a panel of judges and prizes awarded for the combination of the best drawing and most original name. The judges decision shall be final and legally binding. No correspondence can be entered into.

4. Age of entrant will be taken into consideration when judging.

5. Winners will be notified by post. A full list of prize winners will be sent on request after 18th March 1982, if you send a stamped addressed envelope. Post your entry to "Draw a Star Wars Bounty Hunter", Palitoy Consumer Services, P.O. Box 9, Baker Street, Coalville, Leicester LE6 2DE.

6. By entering the contest, the entrant agrees that his or her entry becomes the sole property of Lucasfilm Ltd which shall own the copyright & all other rights to the entry, and will have the right to make any use of the entry including publication and promotional uses.

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Please print your name and address.

Name_____

Address_____

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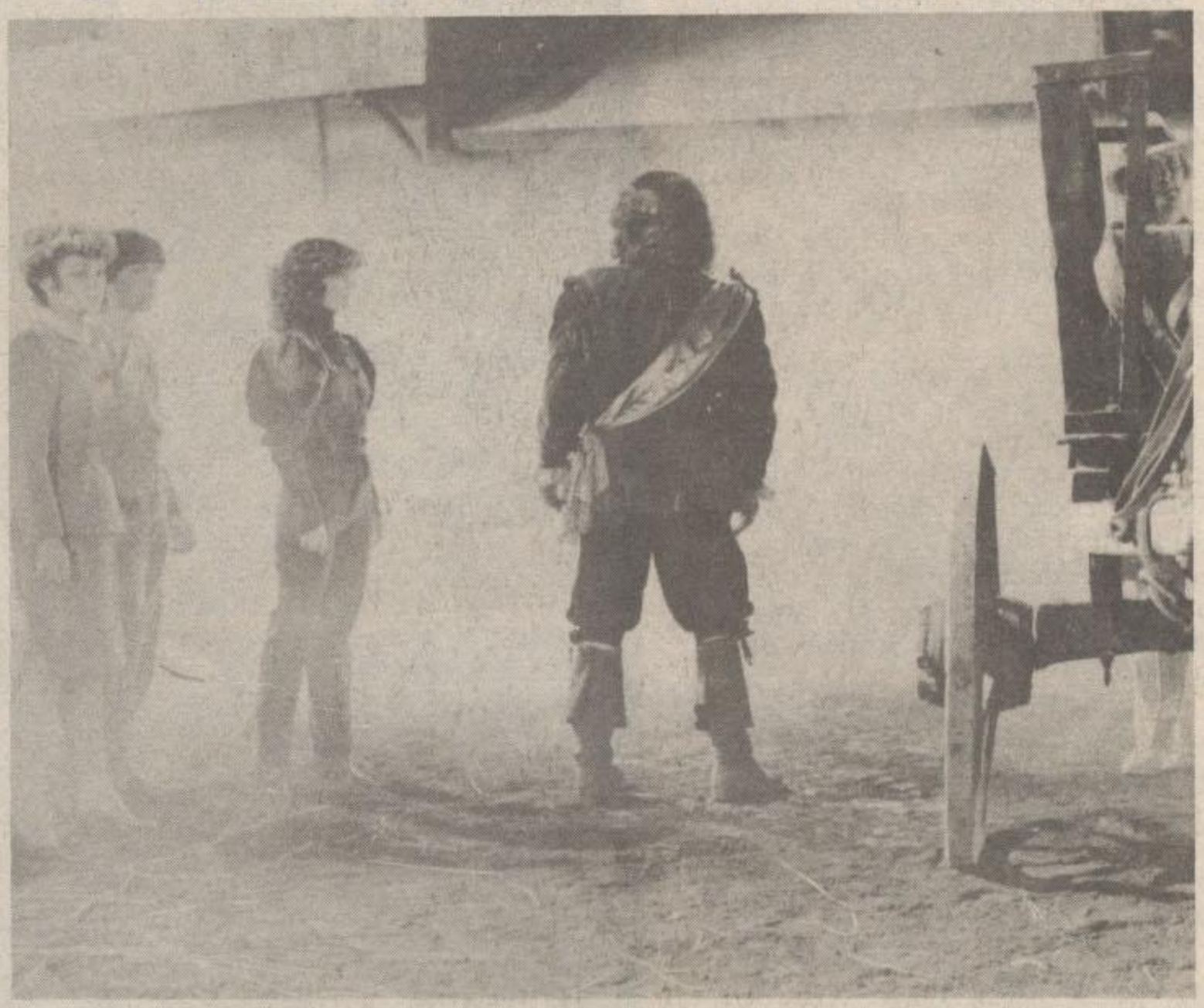
THE VISITATION



England in the mid-Seventeenth Century. Not the most appealing of periods the inquisitive time traveller would care to visit. It is a time of narrow streets and cobbled lanes, of peasant peoples and semi-feudal land owners who still cling to the traditions of the middle ages. It is a time without the benefits of science and technology — a time of Plague!

Even today, the term Plague conjures up horrible images of populations dying in droves, stricken with fevers and sores which strike too fast for medical science to treat. Imagine then the horrors wrought by such diseases in a time when there was no medicine, no hospitals and no effective cures for the sick. Imagine a land swept by a plague of pandemic proportions where the only means to contain it is to isolate homesteads, villages, even whole towns into quarantine — to condemn whole communities to death rather than risk spreading the pestilence further.

It is into just such a gruesome scenario that the four travellers aboard the TARDIS are plunged as the first episode of *The Visitation* begins on Monday February 15th 1982.

Landing in the peaceful setting of a forest grove, a fully rested Nyssa joins the Doctor, Adric and Tegan as they set out to explore their new surroundings.

In the first of two stories this season with a historical background *The Visitation* makes very effective use of a dark period in English history to weave a very popular kind of **Doctor Who** story: the blending of history with science fiction, sometimes called the "pseudo-historical storyline".

When **Doctor Who** began the lines were closely drawn between the historical and the science-fiction stories. Marco Polo did not meet the Daleks any more than Robespiere encountered the Voord. This mould was not broken until Dennis Spooner's grossly under-rated serial, *The Time Meddler*, came along in 1965.

That story, about a renegade Time Lord (not that they were called by such titles then. . .) willing to upset history by averting the Norman conquest of England in 1066 proved to be popular with viewers despite the fact that not one scene was shot outside the confines of the studio floor. Even the forest and cliff top settings were studio ➤

bound.

Despite *The Time Meddler's* success, the experiment was not tried again until 1967 when the David Whitaker classic, *Evil of the Daleks,* used a large Victorian household as the setting for the greater bulk of the plotline. Location filming was done for this serial to give a large "feel" to Maxtible's sprawling mansion outside Canterbury.

Since then pseudo-historical stories have been the only type of **Doctor Who** serials to be set in the past of Earth. The Medieval locations for the *Time Warrior* the 1926 Indian Ocean background to *Carnival of Monsters,* and Tom Baker serials like *Pyramids of Mars, The Masque of Mandragora* and *The Talons of Weng-Chieng* have all established this medium as ideal for telling a good science -fiction serial.

The Visitation goes one step further though and makes the setting — Seventeenth-Century England — an intrinsic part of the plot rather than merely a colourful backdrop. And to achieve this blending John Nathan-Turner's production team gave this serial the full BBC historical drama treatment to ensure authenticity of the period.

Presentation of historical dramas has always been a particular forte of the BBC, be it a Roman background for *I, Claudius,* Elizabethan surroundings for **Elizabeth R**, or the European extravagances recently crafted for **The Borgias**

With a generous allowance for film allocated the task of directing *The Visitation* was assigned to Peter Moffat, previously known in **Doctor Who** for his work last season on the almost-historical serial *State of Decay.*

For various reasons film work is nearly always done before the sessions in the BBC Television Centre studios thus establishing suitable filming locations was one of Peter Moffatt's earliest responsibilities.

The forest exteriors were the first to be done in the familiar surroundings of Black Park, Iver, Buckinghamshire, an area of National Trust Land which has appeared in more horror and science

fiction productions than any other area of acreage in Britain.

From there, the production team moved to the peaceful village of Hurley, in Berkshire, where the manor house scenes were shot in and around the grounds of Tithe Barn, described by John Nathan-Turner as, "a perfect example of 17th Century architecture". With *Four to Doomsday* having been entirely studio bound the filming days in Berkshire saw the general public getting its first glimpse of the new Doctor – Peter Davison – in action. With some schools closed for the day the film crew recorded a steady stream of eager young onlookers.

The London Scenes presented the greatest challenge to Peter Moffatt and his designer Ken Starkey, a challenge the pair more than met with the superb facilities offered at the BBC's film studios at Ealing. In the space of a few days the floor of one studio was transformed into a perfect replica of the kind of narrow streets and alley ways common to mid-Seventeenth-Century England. Even the skyline was not overlooked and if the finished product on film ends up looking very expensive in appearance then it is a tribute to the effort put in by the film crew and technicians at Ealing towards making *The Visitation* yet another shining example of the BBC's flair for period pieces.

Author of *The Visitation* is Eric Saward, the present Script-Editor for **Doctor Who.** It was the strength of his script for *The Visitation* that led to his being offered both the post of Script-Editor and the opportunity to write the sixth story of the season, *Earthshock*.

With John Nathan-Turner keen to follow his principle of having at least one guest star per story the regular line-up is joined in *The Visitation* by Michael Robbins. Although best-known for his role in the ITV comedy series **On The Buses,** Robbins is no stranger to BBC period drama and indeed was one of the stalwarts in the prize-winning production **Elizabeth R** some years ago.

With *Kinda* being slightly lacking in monsters of the immediately recognisable kind the balance is more than restored in *The Visitation*. In both shape and deed the *Visitation* monsters quickly establish themselves as the villains of the piece with the Visual Effects Designer Peter Wragg having given the creations one or two extra touches that will truly make them one of the most convincing alien races ever to have graced the series.

In fact, with so much having gone into the production of *The Visitation* the only regretable fact is that it will be all over within the space of a fortnight. Time, as always, is no respecter of genius.

MATRIX DATA BANK

With Peter Davison's debut season as the Doctor now upon us a timely letter from Mick Williamson of Shrewbury, Shorpshire asks us to cast our minds back seven years to the year when Tom Baker first became known for his interpretation of the title role. Looking through the season lists Mick has noted that the twelfth season of **Doctor Who** – ranging from *Robot* to *Revenge of the Cybermen* was only twenty weeks in length, making it the shortest season on record. Why was this he asks.

The answer lies in the restructuring of the **Doctor Who** transmission dates which took place when Tom Baker became the Doctor.

All through the Jon Pertwee era **Doctor Who** had gone out roughly between the months of December and June. BBC audience research had shown that more poeple watch television during the winter months than during the summer ones when the temptation to go out for a day is greater. Hence the series was pulling good audience figures for the first few stories in a season, but not so good ones for the April, May, June period. In-coming producer Philip Hinchcliffe's outlook was to pull **Doctor Who** back a few months so that the greater majority of its episodes went out on dark evenings which would, in turn, mean better viewing figures for the entire series. By the time he took over fully from outgoing producer Barry Letts the twelfth season had already been commissioned and scheduled for the standard January-to-June slot. The problem then was to work on the thirteenth season so that it could start in the early autumn. For Hinchcliffe, Robert Holmes the script-editor and the regular cast (Tom Baker, Elisabeth Sladen and Ian Marter) their first year and a half together was very tough as it virtually meant working non-stop to get two seasons in the can in order to fulfill this commitment. They achieved it and as a result **Doctor Who** fans were treated to no less than nine stories in one year. The reason for the twelfth season's brevity, however, was Philip Hinchcliffe's decision to move *Terror of the Zygons* out of the twelfth season (where it had originally been scheduled) and onto the thirteenth. Part of his reasoning was to relieve any risk of the season catching up with the story while it was not fully recorded and edited, and another factor in his decision was to save having to commission and produce an extra story to full the quote of serials for the thirteenth season.

Paul Jorden (forgive us if we have read the signature incorrectly) of Dorking, Surrey is mystified by an apparent commission in the credits of *The Keeper of Traken*. A fan of the Master, Paul wants to know why the the actor playing the part of the disfigured Master was not listed at the end of the episodes wherein he appeared. Was it Peter Pratt who had played The Master in *The Deadly Assassin* he enquires.

The answer is no. The deformed Master in

The Keeper of Traken was played by Geoffrey Beevers. Ah, I hear Paul say, but Geoffrey Beevers played Malkur. True enough, Geoffrey Beevers played both parts since, essentially, the Master and Malkur were one and the same. Listen to the voice if you want proof. The absolute reason for not crediting Geoffrey Beevers with playing The Master though was one of dramatic license. If the Master's name had appeared anywhere in the credits for episodes one and two it would have spoiled the sudden surprise of his return in the third part.

Phil Lewry from Hove, Sussex has two queries. Firstly, are there any plans by the BBC to release another **Doctor Who** story on a record album as was done with *Genesis of the Daleks.*

Sadly no plans exist yet for another **Doctor Who** story on a record. At present BBC Videograms are having a hard enough time trying to get agreements with the Unions to release a story on a commercial video cassette. There is a new BBC Sound Effects album out at the very reasonable album price of £2.99p which contains some of the Radiophonic Workshop generated effects from the last **Doctor Who** season *(The Leisure Hive* to *Logopolis)*. Also on the album are effects from the recent series of **Blake's 7** and the television production of **Hitch Hiker's Guide to the Galaxy.**

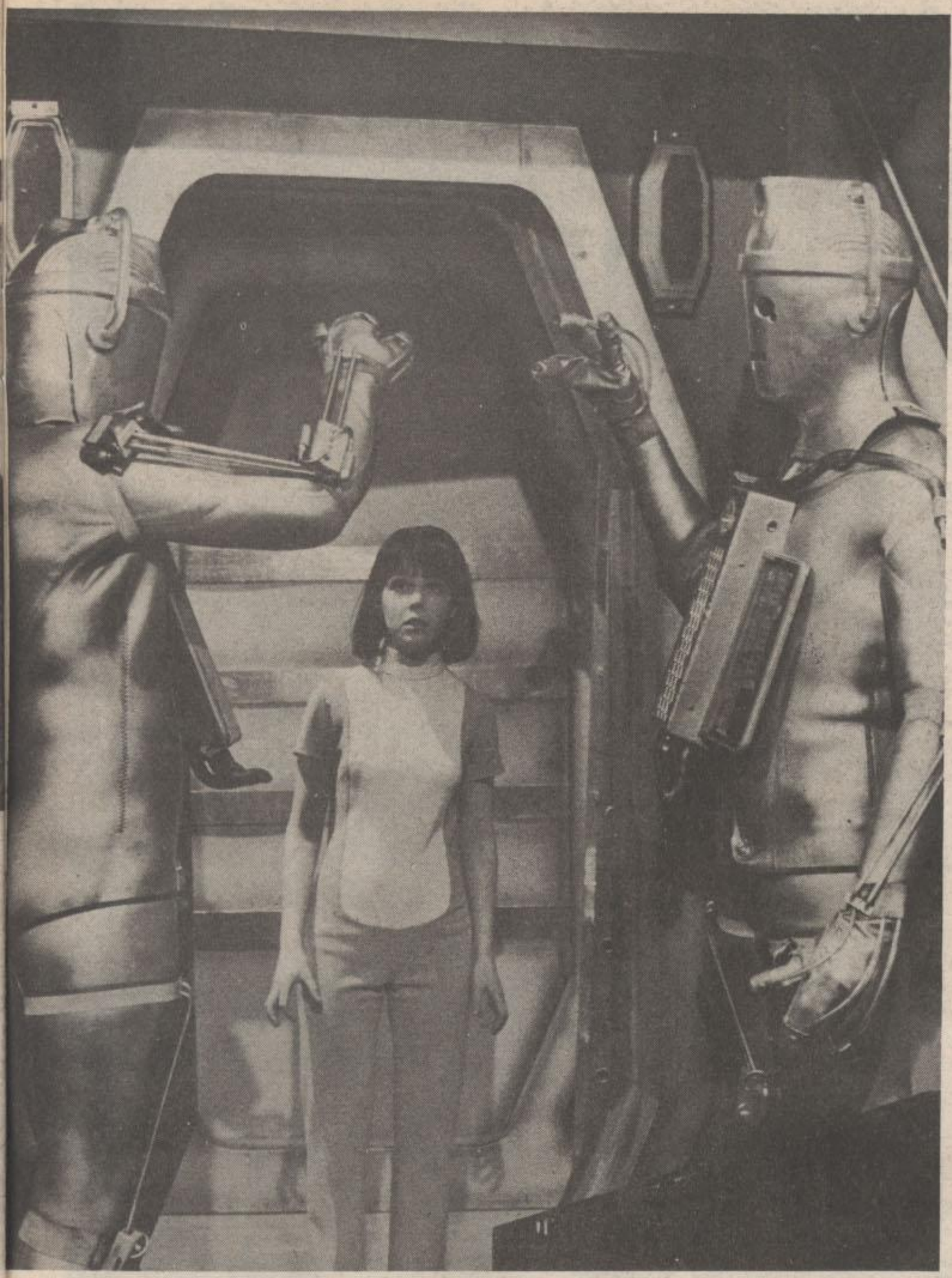
Paul's other query concerns the two Jon Pertwee stories shown during the *Five Faces* season. Why, he asks, were two stories chosen from the same season, viz: *The Three Doctors* and *Carnival of Monsters.* Why not material from earlier or later series, like *Spearhead From Space* or *The Time Warrior?*

Choice of *The Three Doctors* was almost inevitable, especially with the irresistable temptation of being able to show the first episode on November 23rd. As for *Carnival of Monsters* that was chosen first and foremost because it was a good story which existed entirely in colour. However, a certain ex-executive producer for **Doctor Who** may also have swayed the decision a little. After all, who directed *Carnival of Monsters?*

With the reruns having produced some staggering ratings it is not unlikely that a further batch could be scheduled in which case, Paul, you might yet see some of your favourite oldies shown again.

Julian Knott from Royston in Hertfordshire has referred me back to the *Radio Times* credit lists for **Doctor Who** which appeared from *The Day of the Daleks* to *Planet of the Spiders.* Each episode, he correctly states, was accompanied by a small postage stamp sized illustration from the given story. Who was the artist who drew these week after week, he enquires, and would it be possible for **Doctor Who Monthly** to reprint them? The first answer is easy. All of the Pertwee illustrations were drawn by the late Frank Bellamy, famous for his **Thunderbirds** strip in *TV 21.* Bellamy's *Radio Times* illustrations were actually printed some ten times smaller than his original artwork! As for reproducing them in **Doctor Who Monthly** there is a copyright problem to be overcome in that they are the property of Radio Times but I agree it is worth looking into. Stay tuned.

From Overseas now comes a letter from Tim Leece of New South Wales, Australia who is concerned that their network, ABC TV, which has screened **Doctor Who** since 1965 has not



shown the eighteenth season and has cut down on the once prolific policy of screening reruns. Does this mean Australia is not able to buy Doctor Who from the BBC any more?

Fear not Tim, you and fellow Australian fans will be able to see both Tom Baker's last season and Peter Davison's first sometime this Spring. What is more, if ABC TV follow their usual policy of screening an episode a night is is more than likely that the two seasons will be shown together as one extended season which should net some interesting viewer response.

Jacqueline Beasley from Cardiff, Wales was very pleased to see a procession of **Doctor Who** robots on a recent edition of **The Generation Game** but was puzzled by the appearance of the Cyberman. Why was it one of the older versions and not the recent models seen in *The Invasion* and *Revenge of the Cybermen?*

In reply, Jacqueline, I would query your use of the term "recent". As mentioned above Revenge of the Cybermen was made some seven years ago, *The Invasion* a good few years before that. Sad though it may seem it is true that old props get damaged stolen or lost after they have been used and this is true of the "recent" Cybermen headpieces. Aside from those at the Blackpool and Longleat exhibitions none of the stereo headphone variety remain in the BBC props vaults which is why a *Wheel in Space* version was presented on *The Generation Game.* Wasn't it rewarding though that the teams recognised them after all these years.

A very pleased Alan Latham from Deal in Kent has recently inherited his elder brother's collection of old comics including a whole lot of *TV Comics* and *TV 21s* featuring, respectively, **Doctor Who** (Hartnell and Troughton) and The Daleks. Alan's letter, which would seem to have dubious motives, enquires if these editions are either rare or valuable?

To both the answer is an unquestionable yes! Mint condition copies of early *TV 21s* – which featured the back page colour strip of *The Daleks* scripted by Terry Nation himself – can fetch about £5 a copy if sold through a dealer. Similarly, Sixties editions of *TV Comic*, such as you possess, have been known to command up to a pound each for mint condition quality copies. So if you are planning to sell these editions, Alan, a good place to start looking for a buyer might be the *Exchange and Mart*, or even the *Marvel Classifieds.*

From selling to buying. John Old from Lancaster Gate, London is hunting for copies of the posters from the two Peter Cushing Dalek films from 1965 and 1966 and wants to know if there are any places where these can be bought. A good place to start for those in the London and home counties are the big comic marts which are held about four times a year usually at the City of Westminster Hall not far from the Houses of Parliament themselves. Alternatively, there are specific marts for film fans held every so often which frequently stock the Dalek film posters as well as the lobby card photographs. Dates for these "Movie-jumbles" are usually advertised in the London evening newspaper or leisure magazines like *Time Out.* On a day to day basis, the best places to try are specialist shops like The Vintage Magazine Shop in Brewer Street, though be warned; prices are usually towards the upper end of the scale in these places.

Lastly, two queries in a lighter vein, the first of which is one I have been dreading getting for some time now.

Bound to be the first of hundreds Renu Sohal from Wood Green, North-East London has asked, "Why does the new Doctor wear a stick of celery on his lapel?" To be absolutely honest with you, Renu, I haven't the remotest idea. Questioned about the ubiquitous stick of celery – "trade mark" of the fifth Doctor – Peter Davison's only comment is to put the blame for its innovation fairly and squarely on the show's producer John Nathan-Turner. So feel free to ask him . . .

The final question from the mail bag this month raised a few temperatures with the phraseology of its opening sentence. To quote from Laim Goodhew's letter, "Is Nyssa going to be getting out of her trousers this season. . ." However I should point out that Liam's letter continues, ". . . and back into the fairy skirt she wore for *The Keeper of Traken* and *Logopolis.*" Liam, who comes from Stoke Poges in Buckinghamshire, included with his letter a still of the cast taken on location for *The Visitation* which shows Sarah Sutton, as Nyssa, in trousers.

I'm afraid it's bad news, Liam. After appearing in her Traken skirt for *Castrovalva,* Sarah's legs will be hidden beneath those trousers for the rest of the season with one special exception: *Black Orchid* in which both she, and Janet Fielding, will be attired in very ornate and elegant costumes, with skirts(!), from the 1920s.

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MC10

K-9 AND COMPANY

If Elisabeth Sladen ever had cause to doubt her uncrowned status as the most popular **Doctor Who** companion ever she need only have been present in the tv room of *The Swan Hotel*, Newby Bridge, Cumbria on the evening of December 28th last for the injection of a little positive reassurance. The occasion was a reunion gathering of several former students of Lancaster University in the North-West of England. For a good many years now the North-West has been one of two strong-holds where **Doctor Who** fans are most prolific — the other being the London and the home counties. **Doctor Who** has always been compulsive viewing on college campuses from Sussex to Aberdeen, and so the scheduling of the first ever **Doctor Who** spin-off in the shape of **K-9 and Company** so close to Christmas provided an excellent excuse for a pre-prandial get-together of several long-time fans at a venue with the two essential ingredients: a bar and a television.

Imagine then the collective outburst of invective among some dozen or so Elisabeth Sladen admirers when, at 5.30 pm precisely, the BBC's transmitter at Winter Hill, Bolton decided to go a.w.o.l., thereby blacking out BBC 1 for the majority of the North-West region. Suffice to say for a while the possibility of a Toxteth-style riot loomed very large until some deft finger-twiddling adjusting the set to receive BBC Wales restored some semblance of order.

The picture looked as though it was coming from Russia in terms of quality but at least for those that cared **K-9 and Company** could be corporeal reality.

Watching this fifty minute pilot it was easy to see why Sarah Jane Smith is so popular with so many. Elisabeth Sladen acts not only with her voice but with a whole range of non-vocal sign language. She is gifted with a very pretty and very expressive mouth which can convey her thoughts and moods without any need of speech. When Sarah learned that K-9 mark III was a gift to her from her great, great friend the Doctor, Lis Sladen's simple delivery of the phrase, "You didn't forget after all" constructed an instant bridge across the chasm separating **Doctor Who** as we knew it in 1976, when Sarah said goodbye, and Christmas at Moreton Harwood with the return of a friend thought lost forever.

Without wishing to solicit further unnecessary comment from the noble and temporary residents at *The Swan*, Elisabeth Sladen is also very adept in the art of body language. In particular, she excels in four different manners, all of which were present in **K-9 and Company**. Firstly, the constant thinker who blends instinct and intuition with intelligence and observation — a worthy successor perhaps to Conan Doyle's famous detective. Secondly, the cheerful and spirited journalist whose proneness to implusive action makes the character a fountain of constant surprise. Thirdly there is the experienced I've-seen-it-all-before-sonny-so-don't-try-and-pull-the-wool-over-my-eyes Sarah Jane. That side of the character first emerged as young Brendan dropped his loaded hints about moving into Moreton Harwood permanently and thus leaving his chosen boarding school. Lastly, and likely the most endearing, there is the side of Sarah that can best be summed up by the term; frumpy. Those rare moments when Sarah feels she is out of her depth and defeat is staring her in the face. The point where the audience realises Sarah is not super-human like the Doctor, but a mere mortal, and a fallible one at that.

The part of Sarah Jane Smith is a very strong one and hence it is very difficult to upstage. Perhaps because of this I found it somewhat difficult to come to terms with the new Hero, Brendan Richards. played by Ian Sears. Judging by accent, mannerisms and his propensity towards "honking" (as Sarah called his noisesome laugh) Brendan would not be out of place in **Grange Hill**, which made his extraordinary breadth of knowledge seem all the more incongruous. Within a few hours of

his first encounter with K-9 he was happily reeling off the garrulous anthropomorph's internal circuitry as though he had built it himself.

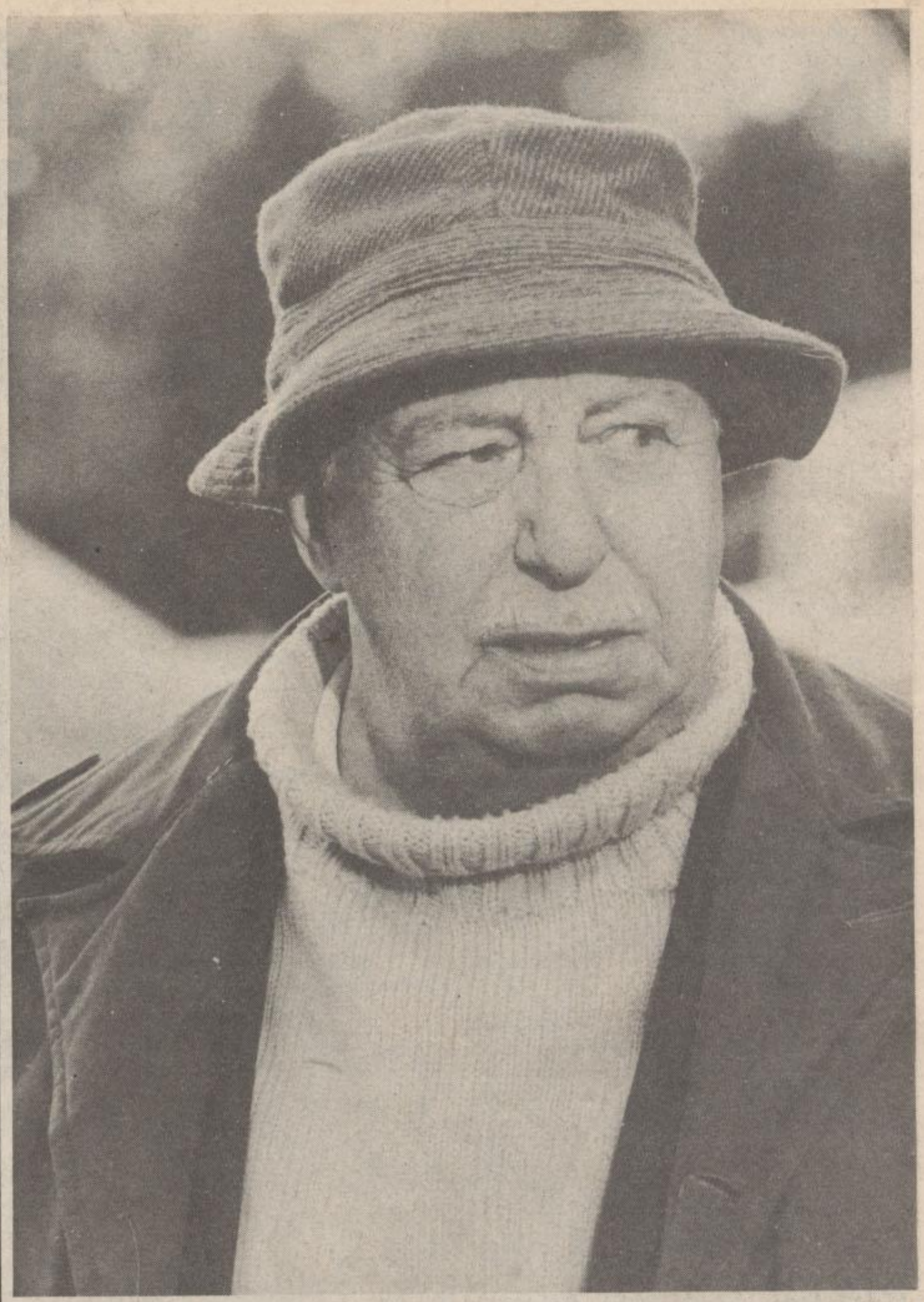
Looking at Terence Dudley's tightly dialogued script for this production, this was one of the few cases where I could find an aggrieving fault. Going by the introductory story, *The Invisible Enemy*, K-9 is a product of the technology present in the year 5000 AD, which is roughly some 3000 years in advance of where we are now. Leaving aside the quantum leaps computer technology has made between Babbage's original conception and where we are now, expecting Brendan to be able to understand K-9's workings strikes me as rather analagous to asking a neolithic cave painter to interpret an IBM 360 schematic. K-9 is and should always be a very sophisticated blending of the hardware and software many generations beyond the architectures of U-ARTs and tri-state bus drivers.

However, if Terence Dudley underestimated K-9's workings he cettainly did not misunderstand the character of the mechanical hound. One of K-9's unique facets is his tightrope wavering between ruthless adhesion to logic and a habit of giving answers which only appear to make sense when you consider them. As examples of these *K-9 and Company* presented two priceless gems, the first being his succinct affirmative to Brendon's query of who is the Doctor, the second being his hyperbolic summation of curiosity being the cause of feline species annihilation as well as a means to furthering human knowledge.

The majority of Terence Dudley's script though hinged around the subject of witchcraft in sleepy, rural England, and a cracking good yarn it was too, filled with a few predictable elements, a few surprises and a good many red herrings along the way. His co-conspirator in this was director John Black who again provided the right mood and the right cast to suit the occasion, just as he had done with *The Keeper of Traken*. Certainly, the very strong cast helped in this as well.

George Tracey, ably portrayed by the very talented Colin Jeavons, was an inveterate cousin to all those *Hammer* pub landlords . . . "We don't like strangers 'ere, zur".

Bill Fraser, playing the ponderous Commander Pollock, looked much happier and more comfortable in this production than in *Meglos* and in return gave us one of those character performances that only Bill Fraser can play; the dour, no-nonsense, indefatiguable old war horse that is somehow found resident only in Britain. His unmasking as one of the midnight satanists was one of the show's principle surprises as far as I was concerned. My mind had dismissed



much earlier any notion that the lugubrious market gardener might be prone to dancing naked around smouldering cauldrons.

Juno Baker was quite another matter altogether, though I was proved wrong about her too! This thoroughly decadent, volumously expansive woman with champagne tastes in wine, jewellery and fashion was so typecast from a Dennis Wheatley black magic novel that it was almost a positive crime that she was not the revealed Priestess of Hecate. After all, is Juno not one of the names ascribed to the High Priestess card in the tarot deck, but then again that kind of red herring manoeuvre was obviously intended. Surely no-one could ever have suspected dear Lilly Gregson *(Gillian Martell)* of such dark dealings; she of Anbridge accent, bone china tea service and a face more likely to adorn Mrs Beaton cook book covers.

One of the nice twists to the story was the way in which it avoided answering the fundamental question — does black magic live on in rural, Cotswold England? *K-9 and Company* suggested it might but hedged around giving clear evidence of demonic powers at work. Certainly there were midnight sacrifices offered to the unholy, but not once did either of the two officiating priests — disguised beneath beautiful caprican masks which might even have redeemed *The Horns of Nimon* — display any supernatural powers. No lightning bolts from fingers or ghostly manifestations. Even those moments which seemed to present evidence were all explainable. Was Pollock lying about the 13 second hail storm which ruined Lavinia Smith's crops

one year? Did Vince Wilson die by natural causes after all despite the symbolic sight of a goat nearby? And what about the tractor that nearly drove Sarah into a fatal car crash? In *Planet of the Spiders* that self-same scene (even down to some of the camera shots) was indeed a pointer to supernatural powers, but in *K-9 and Company* . . . who is to say?

Looking at the standards set by this pilot, producer John Nathan-Turner is sitting on a possible series with a great deal of potential. The characters are all there, K-9, Sarah Jane with her legion of Fleet Street contacts, the globe-trotting Aunt Lavinia, and even young Brendan might prove an evenual worthy recruit to the Company. The setting of Moreton Harwood with allits P.G. Wodehouse trappings would make an excellent base of operations, and the surrounding countryside has that picturesque attraction that drew so many to *All Creatures Great and Small*.

Were it my station to offer advice I would advocate learning one lesson from the show. Re-appraise the use of overtly electronic music in programmes of this nature. Unlike **Doctor Who, K-9 and** ➤

Company relied more on mood than action to compel attention, particularly in the use of expensive but effective night filming. Where the music was modulated to sound like woodwind it worked, where it abruptly returned to the more obvious strains of Radiophonic synthesisers it tended to mar some of John Black's carefully painted images. Even the theme music, written by Fiachra Trench and Ian Levine, lost some of its melodic hooks to the constraints of the wall-of-sound synthesiser.

However, this is not a major gripe. According to John Craven's back page in the Christmas *Radio Times* **K-9 and Company** was promoted as a children's programme. The final product, however, deserved the higher audience it is hoped it received – North-West region notwithstanding. Many fans were dismayed when it was announced last year the next **Doctor Who** season would be only 26 weeks in length. By common concensus of opinion the former students of Lancaster University are agreed the season has just had its fifty minutes ably restored.

WATCH DOCTOR WHO MONTHLY FOR ANY NEWS ABOUT THE POSSIBILITY OF A K-9 SERIES!

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